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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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LITERATURE.

Weir of Hermiston. An Unfinished Romance. By R. L. Stevenson. (Chatto & Windus.)

THOSE who have studied the play of literary reaction are listening with foreboding, though without surprise, to the chorus of adulation which has greeted Stevenson's last fragment. It is the last, and it is a fragment. The last-born—the little Benjamin, dearest to a father's eye, regarded with most favour by friends and family—with compunction we read into it all the concentrated merits of its predecessors which perchance we had undervalued. And a fragment, too: what scope that affords for panegyric of an unwritten masterpiece! I can remember quite distinctly the blank looks and secret grumbling of staunch admirers as *Edwin Drood* and *Denis Duval* were sapping their faith: the sense of relief, mingled with remorse, when the tension was snapped; the revulsion of feeling which inspired the comfortable doctrine that a feeble opening was only a foil to the problematical splendour of the later pages that would have been.

Further, the fame of Dickens and Thackeray lacked the support of the grandest advertising agency the world has yet seen. Caledonia, stern and wild enough upon occasions to little sinners like Keats and Byron, has ever been to each poetic child of her own not only a fit nurse, but a most partial, indulgent, and boastful one. Stevenson began auspiciously by being born a Scot. True, he rather derogated at first by canoeing and donkey-driving in stupid foreign lands, apparently destitute of "gowans" and "rowans," and by writing essays and wonder-stories in strictly English English. Then came his first Scotch tale: a glorious cake, well stuffed with plums—delicious dialect words, and lots of lovely Scotch names of places. Names, names, names—why, the first column of a North British Railway Guide is divine music to the Caledonian exile's ear. For the exile is the real fugleman. I hear that in Edinburgh they affect genteel indifference to "braes" and "cuddies" and "puddocks": nay, I suspect that they secretly prefer to see their books spiced with scraps of French and Italian. But I know as a fact that when the Scotch critic in London or Oxford, on glancing down a first-cut page, lights on one or two such Masonic passwords as "brig," burn," "howe," or "toon," all that is "stern and wild" in him melts at once into a dulcet receptivity. And should he see in print but one cherished topographical name—the Brig o' Guddlepuddock or the Kirk o' Cuddyclavers—he feels that he has discovered another master-mind. Is this an abuse? No: merely a picturesque and healthy Celtic survival. But, all the same, nostalgia is not criticism.

Now there is the grossest assurance, effrontery, downright impudence in the Scotch argument that you and I cannot appreciate or criticise Scotch genius because we do not exactly know what "puddocks" are, and have never gone there to identify them. Remoteness of time and place, difference of language, strangeness of environment are allowed to be no bar to our grappling with Hesiod, or Hafiz, or Dante, or Tourgenieff; but the divine Ploughman! and the inimitable Shepherd! and the wizardly Sir Walter!—impossible! All this is just disgusting conceit veiled under flimsy mysticism. *Waverley* is just as easy to criticise as *Père Goriot*, *Kidnapped* as *Treasure Island*; for true criticism is cosmopolitan. Celtic criticism, because it is so true, is peculiarly cosmopolitan; but with one serious limitation, namely, national vanity. Irish estimates of Irish literature have long been a pitiful scandal. The Frenchman—or at least the French exile—in the presence of his *grands écrivains* drops the critic, and becomes the voluble showman. As for the Scotch critic, owing to his national vanity—or call it racial pride, or tribal loyalty, or patriotism, if he like that better—the one subject with which he is hopelessly incompetent to deal fairly is Scotland, the very subject from which he would warn off foreign critics. Yet each year he imports over the Border a new genius or a new masterpiece, and bids us worship. What? Not so much the general merit, which, we admit, is always considerable. No, his real grounds are, first, the subject—strictly Scotch. Next, the scenery and topography (including all the names)—so correctly Scotch. Surely this is no great feat for a native. Besides, the general impression created by these hysterical descriptions is of a Scotland so cold, windy, grey, so meanly theatrical and so pretentiously commonplace, that I have never dared to face it, though hospitable friends assure me—nor do I doubt them—that I should find it quite different from the literary pictures which a minute before they have been corroborating. And as to the names, they are not lovely in themselves, and to the Parisian or Oxonian Cauldstaneslap evokes no more boyhood memories than Camberwell.

Next, we are to marvel at the characters and manners—so inimitably (that is the orthodox adverb) Scotch. Well, what wonder if a sharp provincial knows his *monde de province*! Granted that Scotch life is interesting, mainly owing to its survivals of barbarism, Russian is equally so. Granted that some manly virtues and some domestic graces have found in Scotland their most congenial home, still the whole impression is not alluring or even satisfying to the foreigner. The reason is obvious, though carefully ignored. The picture of Scotch life given by their best modern novelists is entirely false, because it is incomplete. I know personally nothing of the Scot at home, nor am I aware how far a surreptitious or provincial literature has lifted the veil. But the barest knowledge of human nature and human history is enough to show that it is a veil, and that it betrays awkward rents even when spread by the most prudish of writers. For, depend upon it, wherever there is organised Puritanism there is organised hypocrisy—among the followers of Knox, just as among the Wahabis of Arabia. And that very Puritanism gagged the lips of the authors who could and would speak out. Scott, like Dickens, elected to write novels for family use; discreet reticence has been to others the orthodox path to fame. Burns often, with wine-born veracity, betrayed the cause; but, then, he was only a glorious Helot. In others the secret just peeps out here and here: for instance, in that invariable snigger over the "stool of repentance," which alone proves that the Scriptural conscience of the Scot allowed a time for stern moralising and a time for loose jesting, a time for purity and a time for impurity. Such, indeed, I suspect, was his usual ethical standpoint. Further, wherever there is drink—and Scotland once swam, and in places still wades, in it—there will be vice and vile conversation. I do not believe that the talk that went on in a Scotch pothouse was a tesselation of pious ejaculations, quaint proverbs, and shrewd epigrams, or that it was much purer than that of an English hayfield or gin palace—corrupt, indeed, compared to an old-fashioned Kerry shebeen. Under all this ugly pietism—or call it ignorant arrogance if you want two names for one thing—under the whited sepulchre of Puritan morals, under the breezy, affected *bonhomie* of speech and tone, there must have lain a seething, dammed-up torrent of coarse passions and mean, crafty spites, guarded by each man as his own soul's secret from his prying neighbours; and further, a limited but strictly organised practice of vice, laxity, and backsliding, perfectly recognised and tolerated, but rigorously ignored by an official conspiracy of silence. Had a Zola arisen instead of a Scott—*absit omen!*—I fear his pictures would have been not much prettier than those in *La Terre*. Doubtless a similar charge has been brought against the more reticent of English novelists; but they seem to suppress and ignore simply to spare the reader's blushes and their own reputations for delicacy. In them we detect no tacit pact to refrain from touching the rotten old arks, and from exposing the frailties of national life and character. But times are changing. Our Stevenson, Scotch as he was in the best sense—nor would we have him otherwise—was English too; nay, French; nay, cosmopolitan. Probably he would have minimised to the last the unwholesomeness of the atmosphere in which he had been reared. We all do. Her native Gutter-lane is a salubrious legend of my old housekeeper. I once landed at Cherbourg with an English lady of the healthy wild-rose type; and as we met the ancient stenches of the first street, she sniffed the gale with holiday rapture, and owned that "her spirits always rose when she recognised the dear old smells": she had been educated in a French convent. Had Carlyle

or Ruskin been born and bred in Fonthill Abbey, I doubt if they would have thought it such a very flagrant sham; they might, however, have admitted a little judicious alteration. Stevenson had gone far—as far or farther than Young Scotland. With his consummate art he contrives to hint the most while offending the least. In the fifth chapter there is a sort of detached essay or character-study, called "A Border Family," of extraordinary power and insight. It illustrates much that has here been suggested. The cordial relations, the tacit understanding between these four brothers—the respectable farmer, the fanatic saint, the worldly merchant, and the sinful poet—seem to me a type of the real Scotland as it must have been.

Yet one more canon of the nostalgia criticism and the last. We are to know the masterpieces by their dialect—it is so faultlessly Scotch. Well, no doubt it affords to the exile a genuine and innocent pleasure, but to us it is no sweeter than the Dorset tongue. And it is time we refused to be hectored into confusing it with genius. Inspiration is not required for writing Scotch. You have only to be born a peasant, or be allowed to mix with the servants, or in later life carry a note-book, in order to write, if not speak, any dialect. And the oddest thing is that the critics cannot agree over the *norma loquendi*; what one approves, another denounces: indeed, one Scottish lady, a perfect ultramontane, assures me that they are every one all utterly wrong—except, of course, Sir Walter.

I have said little about the book itself. I never meant to. A minute criticism of the few first chapters of an unfinished work would be both futile and unfair. Far more to the purpose is it to protest against the extravagance which has proclaimed these chapters as Stevenson's masterpiece, and to point out the reason why. It is this. All the leading reviewers who have started this exaggeration—the smaller men merely follow their lead—are probably Scotch by birth or sympathy. Their patriotism and nostalgia is fired to frenzy by the thought that their country employed Stevenson's last thoughts; and, as Mr. Colvin concludes, "surely no son of Scotland has died leaving with his last breath a worthier tribute to the land he loved." That is all: compliment to be paid back with interest.

Weir of Hermiston, so far as it went—and like Mr. Colvin I shrink from divining the sequel—is not superior, not even equal, to the author's best work. Of course, every year he gained more facility, more concentration, more experience. But his inherent deficiencies he never made up. And here, even in the first chapters—the later ones in places seem disjointed and unrevised, and, I infer, had not been printed—there is unusual abruptness and want of unity. In fact, they seem rather to promise a series of powerful character-sketches, strung together by a thin, conventional, tragic story. But powerful they are, many of them. By far the finest is that of the weak, devoted wife. Next the Four Brothers. The "Hanging Judge" is excellently interpreted; but, after all, given Braxfield as a model and the "elder Brutus tragedy" as a *motif*, the treatment was obvious and inevitable. And had Stevenson thought of him, there was another judge of that period of whom he could have made more. The elder Kirstie is a fine creation, but there is something morbid which jars a little in the powerful chamber scene. Some, it seems, think the niece a failure; her airs and graces, of course, appear to us just old fashioned enough to be vulgarly genteel, but I must think her a very living being. The hero, so far, is an anachronism for the assumed date, 1814. If the Four Brothers and old Hermiston are put forty years too late, young Weir is equally too early. He is clearly painted partly from Stevenson's student-self, partly from some college friend; and so far he has not impressed us. One of the best critics, when old Weir says a remark is "merely literary and decorative," defies us to find another modernism. They abound in thought and phrase.

Rich as it is in those perfections of which Stevenson was a supreme master, *Weir of Hermiston* would never have been a great novel, for a great novel he could never have written. Many years ago I pointed that out in these columns, and hinted at the reason. A stranger, he wrote to tell me that I had divined his secret. We discussed at some length this and kindred matters. He knew, he owned, success was impossible, but he *must* go on trying. In the only letter I have preserved I find one sentence which to those who have deeply studied him means everything; to others it is but a phrase. "Ethics," he wrote, "have ever been my veiled mistress." He could see that without a firm, strong, undoubting (albeit, ignorant or insolent), moral standpoint, no great, grasping novel could be achieved. What he would not see was that great literature is not all great novels; that though the stately galleon, with its noble lines and steady stride, is indeed admirable, the graceful shallop, the saucy frigate, and the storm-loving Greenlander are equally in their way masterpieces. To the end he fought against conviction—"Mind you," he says, "I expect my *Justice Clerk* to be my masterpiece." Yet, I doubt if he was ever deceived as to the result. The great novel never emerged, but in its stead what a roll of successes, and in such various styles! Why complain? Great novelists we have had, but only one man who could give us the *Isle of Voices*, of all his gems the fairest, rarest, most imperishable. His fame must not be hurt by hysterical patriots; some one should protest, and distasteful as it is, I claim to do so, and for this reason. When I had reviewed *Virginibus Puerisque* in the ACADEMY, Mark Pattison, who had reviewed it, I think, in the *Athenæum*, as we talked it over, approved my youthful enthusiasm, and surprised me by the immense importance he attached to the book and the new author. My faith in Stevenson was primitive, was spontaneous, and has never wavered. Not all his present idolators can say as much.

E. PURCELL.

TWO BOOKS ON SOCIAL QUESTIONS.

Methods of Social Reform: Essays Critical and Constructive. By Thomas Mackay. (John Murray.)

Strikes and Social Problems. By J. Shield Nicholson, Professor of Political Economy in the University of Edinburgh. (A. & C. Black.)

THESE two studies of the social problem may be said to be both written from the same general point of view; the standpoint of each, if we may be permitted to use a generally accepted term, to which Mr. Mackay takes some exception, being decidedly individualistic. Both, nevertheless, afford, by their very spirit of antagonism, a striking testimony to the increasing diffusion of Socialistic ideas in this country within recent years. As Prof. Nicholson says, "the air is teeming with all kinds of Socialistic theories"; and Mr. Mackay goes still further in deploring the general lapse from sound economic doctrine. Both political parties are in his view almost equally guilty on this head.

"The country has lately gone through the throes of a general election, and a party has been returned to power pledged to devote itself to what it vaguely terms social reform. This verdict of the constituencies has been interpreted as marking the intensity of the national wish to legislate about our social arrangements. Elsewhere, and probably more truly, the result of the late election has been imputed to popular disgust with a Government whose social legislation, dictated by the noisiest, most mischievous, and at the same time least influential of its supporters, has harassed and alarmed every respectable section of the community. There is some truth in both representations. The victory of the Conservative party has been gained, on the one hand, by promises of a wild and impracticable policy of State socialism, and, on the other hand, by the vote of those who support a party which, as they think, cannot, fortunately for the welfare of the country, do much to redeem these pledges."

The anti-Socialist polemics with which Mr. Mackay opens and concludes his book have, however, no necessary bearing on the essays on Poor Law Administration, which compose its central part. His conclusions on these practical subjects may in the main be accepted by those who differ most widely from his theoretical views. As he admits,

"it is not necessary to discuss proposals for using the poor law as a means of bringing about equality of fortune and condition among all classes of the community. For though it is a part of the Socialist programme to use taxation as a means of abolishing 'capitalism' and for handing over the wealth of the country to some form of collective tenure, it is not proposed, as I understand it, to use the poor law for this purpose. . . . The quarrel of the Socialist is not specially with the poor law, but with the present mechanism of society, which, in his opinion, makes a poor law necessary."

The main point of our author's contention is a by no means unfamiliar one, but a point, in his opinion, which specially needs to be emphasised at present—the restriction of out-door relief within as narrow limits as possible and the rigid application of the workhouse test. He considers that the present administration of the poor law in

many districts acts as an obstacle to thrift among the working classes, and shows a tendency to revert to the abuses of the old system which prevailed previous to 1834:

"We must have our poor law—it is an inevitable evil—but to justify its existence, it must perpetually be making war on the irresponsibility, which is the main cause of pauperism; it must, in fact, be so administered that it tends to throw the people more and more on their own resources, to diminish and not increase the number of those permanently dependent."

Prof. Nicholson's book is even more largely occupied with matters of anti-Socialist controversy than Mr. Mackay's, but his tone of denunciation is not quite so bitter as that displayed by the latter writer in some passages. He makes, however, no pretensions to give an impartial estimate of the strength and weakness of modern Socialism, such as has been attempted by his American congener Prof. Ely, in the extremely fair and valuable treatise which he has lately published. The English professor writes distinctly as an advocate of free competition and "industrial liberty"; and no doubt he is an acute and able advocate who can readily seize on the weak points in his adversaries' case, though many would contend that he fails to realise the true grounds of the dissatisfaction so widely felt with the present social system.

In some cases the assumptions which form the bases of his arguments would not pass altogether unquestioned. For instance, he says: "It is admitted on all sides—even by Socialists—that, so far as production is concerned, the system of free competition is most effective." But this is exactly what is *not* admitted by all, probably not by the majority of Socialists. To take one example, Mr. Bellamy, in his well-known romance, has assailed the competitive system on this very ground of its deficiencies as a productive agency, and contends that the state of industrial warfare which it necessitates inevitably causes a vast amount of waste and destruction of wealth.

Prof. Nicholson is confident "that the verdict of history, speaking broadly, is that governmental regulation of industry has been for the most part either useless or mischievous." Socialists would admit that this statement contains a considerable amount of truth; but they would contend that the evil effects of the past legislation of oligarchical governments on behalf of monopolies and class interests should not be allowed to prejudice the cause of modern social democracy, which aims at the good of the whole community. Our author himself does not maintain that the interference of the State in industrial matters has been always pernicious; but he informs us

"that those laws which it has been found desirable to continue and extend, and which seem to control the freedom of individuals and classes, are, in reality, for the most part designed, by restraining to some extent the freedom of a small minority, to extend the freedom of very large majorities."

Many Socialists would say that in these words their whole case is admitted in principle, and that their only quarrel with the Professor is as to the extent of its application. This passage, in fact, is hardly consistent with what Prof. Nicholson says elsewhere, where he seems almost to take up the extreme individualist position of Mr. Auberon Herbert:

"It is no avail to assent to the praise of liberty, and at the same time to assert that this assent is purely an abstract pious opinion, and that every case must be weighed on its merits according simply to the benefits expected. If liberty is still to be a power for good, it must be cherished for its own sake, and every free man must take care that he does nothing that may even seem like a sacrifice of independence."

It is certainly somewhat difficult exactly to reconcile the views expressed in the last two quotations.

Prof. Nicholson is thoroughly convinced that, as an historical fact,

"for centuries the progress of the nation has been real and continuous. In a few particulars—in themselves no more than sufficient to emphasise the general rule—there have been exceptions, that is to say, development in one direction appears to have involved degradation in another. But on the whole, so far as the productive power of the nation is concerned, every generation has not only inherited the powers of its predecessors, but has done something to increase that power."

This statement is no doubt quite literally correct; but if it is intended to imply that the condition of the masses of the people has been always steadily improving, many facts might be adduced on the contrary side. The exhaustive investigations of the late Prof. Thorold Rogers surely prove that progress in this direction has been by no means uniform. It is obvious, for instance, that the position of the working classes as a whole was distinctly worse in the sixteenth century than in the fifteenth, or in the last half of the eighteenth century as compared with the first half. And when our author quite justifiably points to the immense advance in the well-being of the majority of the nation which has marked the present century, it might, with some justice, be urged that the reason why this seems so great in the retrospect is partly because the condition of large masses of the people at the commencement of the epoch was about as miserable as it had ever been, as far back as records afford us trustworthy information.

In comparing the present with the past, Prof. Nicholson makes very positively one assertion which is certainly open to question:

"The villein of the middle ages does not correspond to the lowest agricultural labourer of modern times; on the contrary, to make the comparison at all just, the villein should be compared with the substantial tenant-farmer; and if we seek for the proper medieval type of our lowest agricultural labourer, he will be found in the slave pure and simple—the chattel which could be bought and sold."

This statement opens out a very wide field for discussion, which includes some extremely obscure points of social history, such as the gradual extinction of personal slavery in England after the Norman Conquest, and the exact meaning of the distinction between the *villein in gross* and the *villein regardant*. It seems evident, however, that actual chattel slavery, as distinguished from serfdom, did not exist to any wide extent in the periods from which those whose views our author criticises would draw their instances of medieval villeinage: that is, the thirteenth, fourteenth, and fifteenth centuries.

R. SEYMOUR LONG.

Shakspere and Music. By Edward W. Naylor, Mus.Bac. (Dent.)

WE are all aware of the debt we owe to the poet who turns our eyes to the light, and enables us to see what we have long been looking at or to understand what we have long been thinking about. We are not so ready to recognise the necessity of some correspondence between the reader and the writer of the hand-book or primer, if any educational result is to follow. But the writer of a primer does us no good and gives us no pleasure, unless he arranges our knowledge for us, and not merely his own. The primer is an instrument of torture and a poisoner of the mental activities, unless we have in our minds so much knowledge of its subject-matter that the arrangement of it is a reasonable and comfortable process for us.

It is, therefore, because Mr. Naylor's book "contains little that is not tolerably well known, both to Shakspere scholars and musicians," that it will be read with pleasure by all intelligent persons. Every now and then we light upon a book which saves us the trouble of making one, and is, moreover, much neater and prettier and more complete than the home-made article could ever have been. Mr. Naylor's manual is just such a book. Why has no competent person written it sooner? Quite obviously the subject requires a monograph. The songs, the dances, the musical terms, and the musical instruments of Shakspere's age have become either obsolete or different. Music, moreover, in Elizabethan times was comparatively more important as an instrument of culture and delight, and more universally practised and enjoyed, than it is nowadays. There may have been fewer professionals because the art was less technical, but amateurs were everywhere—in the palace and in the alehouse.

"Yet do we daily observe," says Campion, "that when any shall sing a Treble to an instrument the standers-by will be offering at an inward part out of their own nature; and true or false out it must."

And, again, Shakspere's relation to the music of his day needs explanation. The cathedrals and chapels were the schools which trained the noted musicians of the day, who did not therefore come very quickly into contact with the theatres. Scarcely any of Shakspere's songs were adequately set to music by noted composers, although his finest lyrics reflect exquisitely the delicate refinement and grace of the English music of his time.

But Mr. Naylor explains all this in his pleasant book, which has such a delightful old-world flavour about it. He is wise enough to give his information, so far as he can, in contemporary language; and makes large use of Thomas Morley's "Plain and Easy Introduction to practical Music, set doune in forme of a dialogue" (1597). We could have borne

with even more than Mr. Naylor gives us, so admirable is Morley's style. Just because the word "madrigal" does not occur in Shakspere, Mr. Naylor ought to have quoted Morley's remarks on this most characteristic Elizabethan musical composition. And he might have illustrated the catholicity of the Elizabethan musician's taste by his quaint conclusion—"and I dare boldly affirm that look who so he be who thinketh himself the best descanter of all his neighbours, enjoyn him to make but a Scottish jig, he will grossly err in the true nature and quality of it." Mr. Naylor, however, has to find room for quotations about dances from Arbeau's *Orchésographie*, which is a French book published in 1588 of quite absorbing interest. But ought Mr. Naylor, even for Arbeau, to refrain from quoting the *locus classicus* on the galliard and the pavan?

"For that brave sunne, the father of the daye,
Doth love this earth, the mother of the night,
And like a reveller in rich array
Doth dance his galliard in his leman's sight,
Both back and forth and sideways passing light.

"Who doth not see the measures of the moon,
Which thirteene times she danceth every year,
And ends her pavin thirteen times as soon
As doth her brother."

How is it that we have no cheap and handy edition of Sir John Davies's poetry?

It is no small part of the pleasure such a manual as this gives a reader to note where his own individual taste or reading would have varied either the arrangement or the illustrations of a chapter. Mr. Naylor's pages on stage directions, we think, might be curtailed, and his remarks on Pythagoreanism lengthened. He discusses Shakspere's most interesting use of the music of hautboys under the stage (*Ant. and Cleop.* iv. 3, 12) to mark the point when "the god Hercules, whom Antony loves, now leaves him"; but he does not consider the use of music in the "Tempest" to cast Miranda into a sort of sleepy trance, and its kindred use in the Shakesperean portion of "Pericles." Such passages indicate an excessive physical sensibility to music on Shakspere's part. A noticeable excellence in Mr. Naylor's volume is his care in marking the exact technical force of such terms as "music," "measure," "noise," "touch," "strain," "division," "fret," "dump," "concord," descant," "mean," "ground," "burden." We miss the finer shades of meaning in many beautiful passages, unless we know accurately what these terms meant.

Mr. Naylor is admirable on musical instruments. We learn what a "chest" of viols was, and a "lusty full-sized theorbo," and a "soft recorder," and a "pair" of virginals, and a lute, and why the fife should be called "wry necked." We feel the charm of the scholar and the enthusiast in Mr. Naylor's loving minuteness and severe lucidity on all these matters. He actually condescends to ask us, "why *woollen* bagpipe?" Does he reject the plausible explanation, that the bag was usually covered with woollen or velvet?

But we must restrain our inclination to indiscriminate comment. Mr. Naylor has written a little manual which all readers of Shakspere will heartily appreciate. It is the first of a series of "Temple Shakspere Manuals," and is printed in such style as to worthily accompany the beautiful "Temple Shakspere." The series could not well have commenced more auspiciously.

RONALD BAYNE.

Essays Fin de Siècle. By an (Anglo-Indian) Optimist. (Pioneer Press: Allahabad.)

WITH one grain of humour, these Essays might have brought to mind the melancholy Jaques, and "Motley's the only wear," so quaintily do they moralise on the times. But, dry as the plains they hail from, they only emphasise the writer's own conviction that the Anglo-Indian is invariably a bore. Unassuming as they look, they range from the first principles of administration to the New Renaissance, and from the aggressive Anglo-Saxon to Woman, Politics, and Religion; but their Renaissance is still-born, and only the hill-tops can breathe life into the British barbarian and the *fin de siècle* woman of the plains. After all, "the liver is the shop of humours"; and it is something to find even the sky-sign of an Optimist at Allahabad.

On hobbies he is, of course, at home; his "hobby rider carries his own world with him," and he bursts into a beatitude on fads. He gets bilious as he thinks of the girl of the nineteenth century: laments that in gaining her liberty she has lost her bloom, and warns her solemnly against the sin of "cheapening Paradise." At the same time he fetches her a "flirtation chair," and considerately relieves her of her chaperon by securing that lady for himself. For her, indeed, he shows a touching tenderness; knows her to be more entertaining than her charge in "a *solitude-à-deux*"; and suggests that "she might be posted—in any numbers—under the shade of a big tree, where she can see, but not hear or be obtrusively seen." We are shocked to discover an Allahabad "chaperone" flirting with the printer's devil "*subtegmini fagi*," and can only hope that merited correction awaits the erring pair.

To the Optimist "the ideal is the real"; "principle and expediency are identical"; and "purity of mind lies in the cultivation of the beautiful." There is truth beneath his paradox. He is right, too, in declaring that we Anglo-Saxons are at once aggressive and parochial. For the moment, "Little England" has been delegated to her own parish; jingoism is rampant; and with grim humour we are pretending to enjoy the efforts of our neighbours to make us see ourselves as others see us. We may laugh over our lesson, but we have much to learn.

In urging an educational franchise, the essayist has high authorities upon his side. In his essay on Religion we are informed that "subjective materialism leads man to disbelieve in goodness . . . and is an injury to progress," and that "objective faith has given rise to more harm in the world than anything else." We are further significantly told that during the World's Fair at Chicago, when the representatives of nearly every creed were kneeling together and repeating the Lord's Prayer, the Anglican Church and the Mohammedan High Priest joined hands in refusing permission to their representatives to attend the Congress. *Tantaene animis coelestibus irae?*

On descending from the clouds the Optimist alights on Indian ground, and here he ought to know what he is talking about. His words will come home to more than one old Indian as dealing honestly and soberly with grave problems of Indian life. But sensible and suggestive as he often is, it is, perhaps, on Indian topics that he will be relished least. He does not go far enough for the reformer; to the autocrat he will seem to go too far; both autocrat and reformer will treat him with disdain. And yet he feels his way to homely truths, and points to paths it would be well to follow. He righteously denounces "the devil's policy of playing off one section of the community against the other, so as to weaken and discredit both." He would foster rather than laugh down the principle of nationality; and he sees that "it cannot be right to let the martial instincts of any race die out." He recognises "the necessity of a healthy public opinion in India," and does justice to the wisdom of ungagging her Press. When we gave Milton as a school book, it was, indeed, time to learn that truth "needs no policies, no stratagems, no licensings to make her victorious; those are the shifts and defences that error uses against her power." Our death-warrant will have been signed in India when we no longer dare to allow her a free Press. It surely is no optimistic fad to look kindly on the aspirations of "Young India," and on the Congress that sets them forth? We may succeed in stifling life; but on success must come the question: "Who will deliver me from the body of this death?"

Nor should it be mere optimism to hope that a wider field may be found for our young Indian aristocracy. We have yet to realise the difference between an Alikanoff across our border and a Subhadar Bahadur Amir Ali Khan within it. Is it beyond the limits of a reasonable hope that well-born youths, into whom we have been striving to instil an English education and free Western thought, may yet be relieved from the humiliation of feeling themselves shut out from the commissioned grades of our army, and from the ranks of our volunteers?

On one subject at least the Anglo-Indian optimist talks downright rubbish. He bids us "look at the whole structure of evils . . . arising out of the Hindu joint-family system," and asks us to believe that "nearly all the benefits which were anticipated from the Permanent Settlement in Bengal have been marred by . . . the absence of primogeniture, and the operation of the undivided family." If the Permanent Settlement had depended for success on the breaking up of the Hindu family, it was from the first foredoomed. In religiously maintaining his sacred ties of family the Hindu has won the respect of all thinking men, and has set an example to the world; he has needed no poor law; and, in basing his system on the family, has recognised—what we are losing sight of—that the family is the real foundation of the state. In the East progress

cannot but be slow; the sap of life must rise within. The great Service on the spot knows best the wants of India, and also knows how to meet them as they rise. Of all mischiefs, that of the officious meddler is the worst. The born ruler needs no *fin de siècle* sermons; but, in spite of boredom, he will be among the first to recognise the worth that underlies this unpretending little book.

H. B. HARINGTON.

NEW NOVELS.

A Fatal Past. By Dora Russell. (Simpkin, Marshall & Co.)

Gifts and Weirds. By Lily Perks. (Bentley.)

The Robe of Lucifer. By F. M. White. (Innes.)

Hathersage. By Charles Edmund Hall. (Horace Cox.)

Harlow's Ideal. By Mrs. Forrester. (Hurst & Blackett.)

An Outcast of the Islands. By Joseph Conrad. (Fisher Unwin.)

The New Virtue. By Mrs. Oscar Beringer. (Heinemann.)

Black Spirits and White. By Ralph Adams Cram. (Chatto & Windus.)

I Loved Her Once. By John Strange Winter. (White.)

MISS DORA RUSSELL'S story has enough substance to supply material for more than one Adelphi drama. Its interest for the ordinary novel reader may be safely assumed, and it would be quite unfair to deny to it a considerable measure of cleverness. Lady Ennismore had contracted a secret marriage with George Roche—an attractive man, but scarcely desirable as a husband—before she allied herself with Lord Ennismore. She thinks Roche dead; but he has escaped from a shipwreck, and in due, or rather undue, season presents himself. There was a son by this first union, Francis Roche. Lady Ennismore inherits a large property, with which she hopes to enrich her children by Lord Ennismore; but the reappearance of George Roche upsets her calculations. She has quite survived her youthful infatuation, and is devoted to the kindly old nobleman who believes himself her husband. The plot is further complicated in that Helen Drummond, to whom Francis Roche is attached, is the illegitimate daughter of Lady Ennismore's brother. This fact makes the unhappy lady's difficulties the greater. She attempts to extricate herself by a desperate expedient, thereby unwittingly sacrificing Lord Ennismore. The novel is strong in situation of a kind; but it is too artificial to be convincing. Why, for instance, Lady Ennismore should have kept her secret at such enormous risk is not made clear.

Miss Lily Perks has made excellent capital out of somewhat unpromising materials. A bright, handsome woman of the world, Claudia Harland, is affianced to a man very much of her own status, socially and intellectually; but while rusticating in a village in the Orkneys she meets a clever person named Percival Lee, who attracts her. Her niece, Elfred Mowbray, who is with her, is also turned from her allegiance by a young fellow much better suited to her than the *doctrinaire* to whom she is engaged. This man had moved her intellectual side. Bitten with Socialistic ideas she finds in him a sympathiser, and mistakes this academic interest for love. Her awakening brings forth fruit making for her happiness; but Claudia not only loses her husband that was to be, but is unable to take the substitute that the gods spitefully dangled before her. Miss Perks tells her tale with discretion and artistic reticence.

Mr. Frederick White has written an eminently clever and readable book. It has originality, even though the author is somewhat indebted to the "Faust" legend. Arthur Greenstrand is a congenital sceptic—he believes in neither God nor man. His friend, Julien Ray, believes in both. Greenstrand makes Ray a bet that any man would fall if the temptation offered him were sufficient. Greenstrand, being a millionaire, is able to put his faith (or shall we say lack of faith?) to a series of crucial tests, employing as the instrument in this amiable work his secretary, Mr. Death, a man of iron will and absolute *sangfroid*. A series of test experiments is given. Death discovers men who have exigent unsatisfied needs, or who are in great straits, and appealing to them in their weak moments succeeds invariably in compassing their fall. Meanwhile, Greenstrand has fallen in love with a beautiful and sweet girl, Margaret Trefrock, and believing in her against his will, wishes that Death would at last fail, and so refute his own theory. In the end Death does fail. He is beginning to hate the work imposed upon him and the man who set him about it. To revenge himself upon his employer, he puts a tremendous temptation in the path of Margaret Trefrock's brother. This comes to Margaret's knowledge. She fears her brother will fall. The tension sends her mad, and in her madness she kills herself. The shock effects a moral revolution in Greenstrand's character. He forsakes his impious work, and saddened and broken-hearted goes about the world striving to make his wealth effective for good rather than evil. Of course this *dénouement* is conventional, and the author shows weakness in not choosing some of his subjects from the more ordinary ruts of life. Still, on the whole, the work faithfully reflects the weakness and strength, goodness and evil of human nature.

Hathersage is melodrama with the "chill off"—in fact, it is a somewhat dull tale, though it is not badly written and is not without its moments. There is a good son and a wicked one. Felix, the elder, is virtuous; but having incurred his father's displeasure he leaves home, and returns to find that the old man has died leaving everything to Bella, a niece to whom his brother Harold is engaged. Harold shoots his brother and thinks he has killed him. Ultimately Felix confounds Harold and virtue is rewarded. It is, perhaps, scarcely fair to summarise Mr. Hall's tale in this perfunctory manner, though it lacks features which can be laid hold of to distinguish it. It is not a bad piece of workmanship, but its pattern is somewhat hackneyed and old fashioned. The sub-title is "A Tale of North Derbyshire"; and if it presented a vivid picture of peasant life in that district, we should allow that all other faults were condoned. But, frankly, we do not think it does.

Mrs. Forrester's collection of short stories are unexceptional from the moral point of view, and at least we may say they do sometimes administer adroit blows at the insincerity and corruptness of Society. But a score or more of such tales is a little too much. It would almost seem that this order of fiction must either be over-sophisticated or insipid.

It has often puzzled the present writer how persons of moderate intelligence and education can pass their time in the consumption of the ordinary novel, just as it is inexplicable how the same persons can endure the heat and inconvenience of the theatres night after night to witness indifferent acting and hear plays containing absolutely nothing in the way of fibre or novelty. Still the explanation is obvious enough. The ordinary man is too indolent to reserve himself for good novels and good plays, and too uncritical to care for them. To such novel readers and playgoers—and they make up, if we add the women, ninety-nine in a hundred—Mr. Joseph Conrad's extremely able story, *An Outcast of the Islands*, is not to be recommended. The book would bore them; they would find it dull. It is, however, anything but dull. It is a remarkably clever psychological study, and shows that its author is a keen student of the subtleties and wayward contradictions of individual character. Mr. Conrad's command of English is equal to his insight into human nature. His diction is round and picturesque; we can best describe his style by calling it mellow. The principal character, Willems, is a very real person. He lands in Macassar an outcast, and in course of time becomes confidential agent to one Hudig, a trader. He has married into the Da Souza family, who are half-castes. Consumedly vain, it fills his little soul to lord it over his wife and her family: to be the great man among inferiors. Led on by a paltry ambition he cheats, or at all events takes undue advantage of his opponents at cards, and by a natural transition ends by betraying his master's confidence. However, it would ill requite Mr. Conrad to attempt to give a *résumé* of his tale. Its excellence lies in his way of telling it, and in the cleverly drawn surroundings of the figures who play their parts in the story. The later episodes, wherein Willems falls in love with a beautiful savage, are narrated with conspicuous power and artistic reticence. Mr. Conrad is to be heartily congratulated upon his performance; it falls little, if at all, short of being a masterpiece.

Although Mrs. Oscar Beringer's book is scarcely food for babes and sucklings, it is free from conscious offence. Undoubtedly the theme is risky, and the inferences drawn from

it will be various. Margaret, a beautiful, innocent girl, is loved by her playfellow Teddy. During a thunderstorm she swoons in his arms. An over-mastering temptation overtakes the young man, and almost automatically he yields to it. The next moment he is struck by the lightning and killed. Soon afterwards Margaret is wooed by Henry Bethune, and his love is prosperous. A month after his marriage he finds that the wife, the emblem to him of stainless purity, is about to become a mother. In his despair he goes to his friend Dick Cunningham, a doctor, who succeeds in re-establishing his faith. Bethune recalls the wedding night, when he stood awed by his wife's innocence. Such a theme as this would be impossible were it badly treated; but Mrs. Beringer has justified her temerity by being in some measure convincing. The tragedy of Lady Arbuthnot's life affords an effective background to this weird conceit. Her character is drawn with skill of no mean order.

Mr. Ralph Adams Cram is a past master of the art of heaping horror on horror's head. His ghost stories are original, and they are well told, though we think "No. 252 Rue M. le Prince" oversteps the bounds of decency. In many of his tales, in "The Dead Valley" especially, the horror is so vividly presented as to make itself felt. We cannot commend the book to nervous persons; but, if they must read it, let it be an hour before rising rather than an hour before going to bed. In the pale, uncompromising light of early morning the horror will have lost its poignancy.

Mrs. Stannard's latest story is as workmanlike as her stories are wont to be. Her tale is a sad one. Waldemar von Ruysdael is a violinist of magnificent, though unproclaimed, power. His wife and child are starving, and ultimately the child dies. The wife, who is attractive but shallow, never forgives the husband for the loss of her child. Presently she goes further and sells herself to shame. Tragedy follows tragedy. Waldemar comes to loathe the woman who had deserted him in the hour of his need. Now, triumphantly successful, he falls in love with Mary Hamilton, but this young girl must marry Baron Oosterderg to save her father. The Baron, an abandoned *roué*, had been the seducer, if the term can be used, of Ruysdael's wife. There is nothing saved from the wreckage, but the Baroness's beauty and Ruysdael's fame.

JAS. STANLEY LITTLE.

MODERN PORTUGUESE LITERATURE.

I Nuovi Poeti Portoghesi. By Antonio Padula. (Naples.)

IN the person of Signor Padula yet another recruit has joined that growing band of students, which has its representatives in every European country, engaged in the task of exhibiting, by means of translations and critical studies, the literary riches of Portugal, both ancient and modern. Prof. W. Storck and Karl von Reinhardstoettner in Germany, (the former the oldest worker in this field); Maxime Formont, Achille Millieu, and L. P. de Brinn' Gaubast in France; Göran Björkman in Sweden; Tommaso Cannizzaro and P. Zuppone-Strani in Italy; several in Spain, not to speak of Poland and Roumania—these are some of the men who have created a new branch of study, and taught the reading public in their respective countries that the poetry of Camoens is not the be-all and end-all of Portuguese literature, as was generally believed on the continent not so long ago, and still finds credence among English critics who ought to know better.

Following the example of Maxime Formont—whose articles on "Le Mouvement Poétique Contemporain en Portugal," published in the *Revue du Siècle* during 1892, surpass in careful appreciation anything that has yet appeared, whether in or out of Portugal, on the same subject—Signor Padula furnishes a brief account of the chief literary figures of the last half century, and accompanies it with an estimate of the value of their output. Despite his title, he does not limit himself to a study of the poetry, but commences by passing under review the foremost prose-writers as well, including the historians from Herculano to Oliveira Martins, the novelists from Camillo to Eça de Queiroz, dramatists like Garrett, literary critics, and so forth. Among the poets he devotes particular attention, and justly, to João de Deus and Anthero de Quental, singers of widespread fame, owing to the many versions of their masterpieces that have been made and printed of late years. The last chapter of the volume contains a description of the so-called Symbolists and their chief, Eugenio de Castro, whose dramatic poem, "Belkiss," was reviewed in the ACADEMY last August.

It must be confessed that Signor Padula has more than once mistaken melodious versifiers for poets, and he gives undue prominence to certain living bards who shall be nameless. But in this respect he errs in good company; for both Prof. Storck and Dr. Björkman, in their recent anthologies, have allowed some weeds to creep in among the flowers, and joined with great names men who are not held worthy of serious attention in their native land. Still, this want of discrimination does much to destroy the balance of the book. To take one example only, Signor Padula fails to make it clear how far superior, in the necessary combination of thought and felicity of expression, are the lyrics of João de Deus, the sonnets of Anthero and "Os Simples" of Junqueiro, to most, if not all, of the verse which has issued from the Portuguese press during the period of which he treats. Again, we are unable to subscribe to his unstinted praise of the prose, and still less of the poetry, of Theophilo Braga—very meritorious and sometimes unique as are the services he has rendered in many domains of literature. A Positivist born out of due time, Theophilo too often permits his hatred of Catholicism to cloud his mental vision; and this, together with a habit of inaccuracy and a shallow analysis, that speaks of hurried work, seriously impairs the value of his otherwise splendid achievement—the fifteen volumes of the *Historia da literatura Portugueza*. As a rule, however, Signor Padura shows accuracy, not to say penetration, in the judgments he formulates: as, for instance, in his remarks on the historical attempts of Rebello da Silva, and in the comparison he institutes between the romances of Herculano and Garrett, while his impartiality is deserving of praise.

In conclusion, we would suggest that in a second edition of his little book Signor Padula should enlarge its scope, and, restricting the space too liberally awarded to minor bards, devote more attention to the commanding personalities of Garrett and Herculano, in their many-sided activity, as also to the remarkable pamphlets of Anthero de Quental and the fiction of Camillo Castello Branco, so characteristically Portugese in its shortcomings no less than in its high qualities. Also, if the name of D. Alice Moderno be retained, he would do well to introduce that of D. Claudia de Campos, Portugal's most brilliant lady writer, and say something of her short stories and her last volume of psychological studies, entitled *Mulheres*, with its long and thoughtful essay on Charlotte Brontë.

J. FULANO.

SOME BOOKS ON THE COLONIES.

"STORIES OF THE NATIONS." — *The West Indies and the Spanish Main.* By James Rodway. (Fisher Unwin.) The story of the West Indies and the Spanish Main is the story of many nations: Carib and Negro, Briton, Frenchman and Spaniard, Dutchman, Dane, and Jew have all played their parts, with much effusion of blood and loss of treasure. Ambition, slavery, murder, treachery, piracy—most things but honest industry—fill the pages of the barest recital of the story. The stage is thronged with ruffians who are perpetually being wiped out by fresh gangs; and only now and then honourable fighters like Rodney, Hood, and De Grasse capture the imagination. The thing has gone on from the times of Columbus (doubtless before him) down to yesterday's newspaper, and it would puzzle any economist to say what it is all about. From the Darien Scheme to the Panama Canal there is a story of wrecked enterprise. Tobacco and rum have been the most consistently thriving industries—the only bright spots in the gloom. In the telling of it all within a few hundred pages, Mr. Rodway has to race through the crowded events like a literary scorcher. If he had attempted less, we should not have had to lament the absence of the literary charm of his sketches of West Indian forest life, which have placed his name so high in the estimation of lovers of nature. He has tried to tell everything, where much might well be spared. In spite of this want of perception of the values of events, the book has the great merit of an accurate story, in telling which the author has been at great pains to reach the truth and to form correct judgments on thorny questions. It has the further advantage of being the only short history of the West Indies that has this crowning merit of accuracy.

Henry Callaway, M.D., D.D., First Bishop for Kaffraria. A Memoir by Marian S. Benham. (Macmillans.) Miss Benham is to be congratulated upon her success in compiling this life of that very interesting character, Henry Callaway, Physician and Bishop. Dr. Callaway's career illustrates the paramount importance of sound religious teaching and guidance in early life. It is obvious that, deeply religious and easily impressed as he was from the age of sixteen, what he wanted was a stronger and sober mind to influence and guide him, and, if we may say so without offence, to keep him straight. As it happened, for want of better direction, his religious feelings led him to leave the Church of England and join the Society of Friends. Having once joined the Quakers, he seems to have gradually become more and more disappointed with the spiritual working of their system, or rather with the absence of it, so that after seventeen years of much mental conflict and suffering he returned to the Church which he had left when a boy, without really knowing what he was leaving or whither he was going. In the meantime, with all sorts of mental distress and doubts on the lawfulness of secular occupation, he had studied medicine with so much success that in a few years he created a practice in London

of £1000 a year. This is a sufficient proof of his ability. In after life, while speaking of the immense amount of strictly secular work he had to attend to, but which became very light when regarded as a part of his ministry, he looks back to how as a young man he used to groan under his secular occupations. Dr. Callaway was ordained and settled in South Africa in 1854, and in 1873 was consecrated as missionary bishop for independent Kaffraria. In 1886 his health, never strong, having broken down, he resigned his charge, and, returning to England, died at Ottery St. Mary in 1890, at the age of seventy-five. In addition to his devotion to the great cause in which he was engaged, he was a man of immense industry, of wise moderation, of tender affections, and of great consideration for others. He did a great work among the Kaffirs, and not only among them. In 1871 he writes:

"I cannot conceive any right-minded man—any Christian minister with a spark of the love of Christ burning within him—anyone possessed of a clear comprehension of the work of his Church in the world—finding it possible to sit still and confine his attention to the coloured races, when he sees his own countrymen, Christians by descent and profession, sinking into lower and lower degradation around him."

The Transvaal and the Boers. A brief History. By W. E. Garrett Fisher. (Chapman & Hall.) The historical portion of this book consists mainly of extracts from the works of Theal, Nixon, Carter, Aylward, and others. It is a pity that the author should perpetuate so ridiculous a misquotation as "crushed, cabined, and confined." The portion which refers to the events of our own time is fairly well done. The extraordinary blundering of every Englishman in authority who had to do with the Transvaal—from Lord Carnarvon and Sir Theophilus Shepstone to Sir Owen Lanyon, Lord Wolseley, and Sir George Colley—is well brought out, as is also the success which has attended the crafty persistence of President Krüger in all his dealings with the English Government. Mr. Fisher remarks on

"the vacillating conduct which England has always displayed towards the Boers, who are, unfortunately, not sufficiently educated to comprehend that vacillation or mildness in the conduct of a State can arise from any other cause than weakness."

Mr. Fisher claims to be no partisan, but to present a brief and colourless view of the policy of President Krüger; still, his sympathies seem to incline towards the Boers. His last chapter treats of the struggle of the Outlanders for political rights; and he very properly abstains from entering on the question of Dr. Jameson's conduct.

Campaigning in South Africa and Egypt. By Major-General W. C. F. Molyneux. (Macmillans.) Major-General Molyneux, who comes of an old fighting stock, joined the army in December, 1864. He gives a pleasant and lively account of the service he has seen, principally in South Africa. He had been invalided home when the disaster of Isandhlwana occurred, but returned in time to take part in the final campaign against Cetewayo. It was in this campaign that he became intimate with the Prince Imperial, whom he describes as

"a charming young fellow, burning to distinguish himself, a capital rider and swordsman; but, of course, like all high-spirited young men, a little difficult to manage,"

and again:

"How could one help loving a boy like that—brave, daring to rashness, and determined to make a name for himself to add to the records of his race! But with all our love we were terribly anxious about him."

The general has some sensible remarks on the folly of parcelling out the territory of the conquered Zulus among thirteen petty chiefs. General Molyneux finishes his book with the Egyptian campaign of 1882, in which he took part, being present at Tel-el-Kebir. Among various interesting remarks, he tells us that horses do not seem, like men, to be deceived by the mirage—no matter how thirsty they may be, they never rush wildly for what to their riders seems a lake; and

"only experience," he says, "can teach the difference colour makes as regards heat. In the scarlet jacket one was comfortable even in the fiercest sun, while the blue one was simply unbearable. No doubt, too, there is a good deal in imagination; put on your smoked glasses, the day turns to dusk and you feel cool; take them off for a minute, and the heat seems terrible."

Old Melbourne Memories. By Rolf Boldrewood. (Macmillans.) These reminiscences were first published in the columns of the *Australasian*, and, we are told, awakened an amount of general interest most gratifying to the writer. This we can well understand. The readers of the *Australasian* probably knew most of the places and many of the people, and possibly some of the horses about which Rolf Boldrewood gossips; but to us the Memories appear much too purely local and far too slight to interest many readers in this country. Nevertheless, we observe, the book before us is a second edition. Probably the author's brisk and easy style carries the reader on, even when the matter on which he is engaged is of but slender value.

NOTES AND NEWS.

MR. JOHN LANE will publish on Tuesday next Mr. Egerton Castle's rendering into French of R. L. Stevenson's *Prince Otto*. Under its French garb the book will be known as "Le Roman du Prince Othon." Mr. Egerton Castle, a writer of many books both of imagination and of research, is one of the very few men of letters who are able to use two languages with equal ease and knowledge.

SIR FREDERICK POLLOCK has nearly ready for publication, with Messrs. Macmillan & Co., a *First Book of Jurisprudence*, addressed to readers who have laid the foundation of a liberal education and are beginning the special study of law. In the first part he has tried to set forth in language intelligible to scholars who are not yet lawyers so much of the general notions underlying legal discussions as is needful for the removal of the most pressing difficulties. The second part, which is more practical and more exclusively addressed to students of the common law, contains, among other things, a connected account of the sources and authorities of English law.

MESSRS. G. P. PUTNAM'S SONS have in the press, for immediate publication, *Camping in the Canadian Rockies*, by Mr. Walter D. Wilcox, of Washington, treating of excursions and explorations in the country near Banff and Lake Louise, and also in the Selkirk Range. Besides giving graphic descriptions of adventures during several years of camp life in this picturesque region, the author makes a comparison between the territory described and other parts of the Dominion, and gives in a general way the main features of the geology, botany, fauna, and climatic conditions of the mountains. The work will be handsomely issued in large octavo, with full-page photogravure plates and illustrations in the text.

MR. WILLIAM EVARTS BENJAMIN, of New York, announces, in an edition limited to 250 copies, *The Continent of America, its Discovery and its Baptism*, by Mr. John Boyd Thacher, being a critical and bibliographical inquiry into the naming of America and into the growth of the cosmography of the New World, together with an attempt to establish the landfall of Columbus on Watling Island, and the subsequent discoveries and explorations on the mainland by Americus Vespucius. The work will be illustrated with a number of drawings and maps.

MR. JOHN MURRAY has nearly ready for issue a thoroughly revised edition of his *Handbook to Ireland*, with a new set of maps that have been specially prepared on a large scale.

THE next volume of Messrs. Ward, Lock & Bowden's "Nineteenth Century Classics" will be *Carlyle's Heroes and Hero Worship*, with an introduction by Mr. Edmund Gosse.

MR. ELLIOT STOCK announces for immediate publication *A Handbook of Wagner's Nibelungen Ring*, in view of the coming Beyreuth Festival. It will give a general introduction to the work, and explain the text of the four operas.

MR. DAVID CUTHBERTSON, of the Edinburgh University Library, has just completed a translation, with a memoir and notes, of the rare work entitled *La Vie de Fénélon*, written by the Chevalier Ramsay, and published anonymously at the Hague in 1723. It will be issued to subscribers in October, through Messrs. J. & R. Parlane, of Paisley.

THE first annual meeting of the Library Assistants' Association will be held on Wednesday next, at 8 p.m., in the rooms of the Library Association, 20, Hanover-square. Mr. Peddie, the chairman, in moving the adoption of the report, will give an account of the year's work and a sketch of the programme for next session. The officers and committee for 1896-97 will be elected. Librarians and library assistants are invited to attend.

WE are asked to state that the library and reading-room of the Royal Irish Academy will be closed from July 6 to 18, both days inclusive.

THE committee of the Leeds Public Library have accepted an offer from Messrs. Hardy & Page, of Lincoln's Inn, to report upon the muniments of the corporation prior to the year 1800.

THE Caxton Chaucer, from the library of Mr. R. E. Saunders, of Dorchester, was sold on Tuesday at Sotheby's to Mr. Bernard Quaritch for £1880, which is only £70 less than the highest price ever given for a Caxton at auction in this country.

ON Thursday next Messrs. Sotheby will begin the sale—which will last altogether for five days—of the valuable library of books and MSS. left by the late Sir Edward Herbert Bunbury, of Barton Hall, Bury St. Edmunds. It is evidently not so much a working library, collected with a view to his own classical and geographical studies, as an inheritance from his ancestors, such as are often to be found in old country houses. It is specially rich in Americana, including Sir Walter Raleigh's *Empire of Guiana*, and Capt. John Smith's *Historie of Virginia*. There are also copies of the first and fourth folios of Shakspere; presentation copies of John Evelyn, Abraham Cowley, and Dr. Edward Young; and books from the libraries of James I., Charles II., and Louis XIII. We may further mention a copy of Sir Thomas Hanmer's Shakspere, together with a set of the original drawings by Francis Hayman that were designed and engraved for this edition; and a MS. of Juvenal, written in Italy in 1464.

ON Saturday of this week Messrs. Sotheby will also begin the sale—lasting altogether for four days—of the library of the late Robert Addison, of Appleby, which comprises a number of books relating to the history, topography, ballads, and folklore of the northern counties.

SIGNOR ARTURO FARINELLI has lately published, under the title of *Don Giovanni: Note critiche* (Turin and Rome: Loescher), the study of the legend and literary history of Don Juan de Tenorio, which appeared originally in the *Giornale Storico della Letteratura Italiana*. He traces the story from its origin in mythology and folk-lore to its naturalisation in Spain, and its subsequent migrations, imitation, and development in the literature of every European country. This pamphlet of 149 pages is an excellent example of historical bibliography and literary criticism.

THE FORTHCOMING MAGAZINES.

IN the forthcoming number of the *Classical Review* Dr. Verrall will essay to prove that the commonly received date of Tyrtaeus is erroneous, and that the poet took part in the third Messenian war of the fifth century instead of the second Messenian war of the seventh. Dr. Verrall examines the extant testimonia, and shows that they are compatible with the later date, which the language and style of the poems ascribed to Tyrtaeus demand.

AMONG the contents of the July number of *Cosmopolis* will be: "Civilisation in South Africa," by Sir Charles Dilke; "Italy, Rome, and the Franco-Prussian War," by Mme. White Mario"; "The Cellini of Lithography," by Mr. and Mrs. Joseph Pennell; and a story by Mr. I. Zangwill, entitled "Chad Gadyad."

THE July number of the *Scottish Review* will contain an article on "The Worship of Serapis," by Mr. F. Legge, in which he seeks to identify the Ptolemaic deity of that name with the Babylonian Merodach.

MISS CHARLOTTE M. YONGE contributes a paper on "Stepmothers" to the July number of *Mothers in Council*, which will also contain an answer to the question, "Why do our Daughters Revolt?" by Mrs. John Acland.

UNIVERSITY JOTTINGS.

THE general board of studies at Cambrid e recommend that steps be taken for the immediate appointment of a professor of mental philosophy and logic—the last of three new chairs required to be founded by the University Commissioners. In order that the salary may be at once made up to the full amount of £700 a year, Prof. Henry Sidgwick has voluntarily offered that the salary of his own chair—the Knightsbridge professorship of moral philosophy—should be reduced to £500 so long as he continues to hold it.

THE executive committee of the Haussa Association have offered to endow a lectureship of the Haussa language at Cambridge, with a salary of £100 for three years. The Pitt Press has also undertaken to publish the Haussa MSS. which Mr. C. H. Robinson, the student of the Haussa Association, brought back from his recent visit to Kano, in Central West Africa.

THE Indian Institute at Oxford being now complete in all its parts, the ceremony of inauguration will be performed on Wednesday next, by Lord George Hamilton, Secretary of State for India; and in the evening a conversazione will be held in the building by Sir M. Monier-Williams. Among the latest benefactors are the Thakur Sahib of Gondal, who has contributed £4500; and Raja Sir Sourindro Mohan Tagore, of Calcutta, who has presented a magnificent collection of Indian musical instruments and other gifts, and also written and set to music some Sanskrit odes, which will be sung during the proceedings on Wednesday.

THE Rev. Dr. Chase having resigned the principalship of St. Mary Hall, to which he was appointed so long ago as 1857, the buildings will be taken over by Oriel College at the end of the present term. The only one of the old Oxford Halls then remaining will be that of St. Edmund, to which the University Commissioners conceded a continuance of life, in close connexion with Queen's College.

THE Secretary of State for Foreign Affairs has decided that the student interpreters appointed to missions and consulates in Turkey, Persia, and the Levant, shall this year proceed for instruction to Cambridge, and not to Oxford. In consequence, Dr. Charles Wells has vacated his office of lecturer in Turkish at Oxford, towards the salary of which the Foreign Office made a grant of £200 a year.

TWO studentships have been granted by the trustees of the Aubrey Moore Memorial of Oxford, as follows: £30 to the Rev. Llewellyn J. M. Bebb, of Brasenose, to enable him to visit Russia, with a view to investigating MSS. of the Septuagint; and £20 terminally, for three terms, to Mr. Henry H. Williams, of Queen's.

IT appears that the costs incurred by the University of Oxford, in obtaining the consent of the Court of Chancery to change the title of the new Ford chair of English history from "professor" to "reader," amount altogether to no less than £323, which it is proposed to defray out of the accumulated income of the fund.

AT a special meeting of Convocation of the University of London, held on Wednesday, Mr. Walter Rivington received 963 votes for the vacant fellowship, as compared with 846 given to Sir Joseph Lister. It is understood that the former is opposed to the scheme for re-organising the university as a local teaching body.

THE distribution of prizes in the faculties of arts and science will be held at University College, London, on Wednesday next, at 3 p.m., with Sir John Erichsen, president, in the chair.

AT the annual gathering of past and present members of Queen's College, Harley-street, which was held on Saturday last, the principal (the Rev. Dr. C. J. Robinson) stated that Durham University had offered to reckon three years spent satisfactorily at Queen's College as equivalent to one year spent at Durham, with a view to a degree. In order to commemorate the jubilee of the college, which will occur in 1898, it has been resolved to undertake extensive alterations in the buildings, at a total cost of £6000, of which upwards of one half has already been promised.

A GILCHRIST travelling studentship for women teachers of the value of £70 will be awarded in December by the council of the Cambridge Training College for Women. The educational problems approved by the trustees and all other information can be obtained from Miss E. P. Hughes, to whom applications should be sent not later than November 1.

THE late Mrs. Edwin Henry King, of Brighton, has bequeathed £10,000 to the McGill University, Montreal.

MAGAZINES AND REVIEWS.

THE June number of the *Economic Journal* (Macmillans) opens with a report of the proceedings of the recent meeting of the British Economic Association, at which the late Léon Say made his last public appearance. To the obituary notice of him by his countryman, Prof. Charles Gide, of Montpellier, are appended a few words of personal appreciation, signed "C. J. G." The most important article in the number is that on "Ireland's Place in the Financial System of the United Kingdom," by Prof. C. F. Bastable, of Trinity College, Dublin. He argues that the statistical data, upon which much of the discussion as to Irish over-taxation have been based, are too speculative for practical employment. The real case is not one of country against country, but of the classes with low wages against the better paid artisans and the lower middle classes. As a palliative of the existing inequality, he suggests the abolition of the duty on tea and a modification of the duty on tobacco: spirits he would leave as they are. Second in interest we would rank "The Burden of Small Debts," by Mrs. Bernard Bosanquet, which is really an examination of the working of the credit system in the East-end of London. She condemns it as an almost unmitigated evil, except where lending is based upon personal knowledge and confidence. Mr. T. A. Finlay, vice-president of the Irish Agricultural Organisation Society, gives an account of what has been attempted in the way of co-operative agriculture in Ireland, mainly borrowed from Danish precedents; and Mr. H. H. Vivian describes a society that has recently been founded in London for co-operative production in the building trade, which now consists of eighteen branches, with about 800 members and a capital of over £1000.

ORIGINAL VERSE.

THE "DRUMMOND CASTLE."

(*Lost off Ushant with 250 souls, June 16, 1896.*)

INTO Thy hands, O Lord!
Whether on land or on sea,
In darkest night or at noonday bright,
We must one day come unto Thee.

Into Thy hands, O Lord!
May those who have pass'd away
Find rest and grace, and abiding place,
Till the last great judgment day.

Into Thy hands, O Lord!
Thou takest to Thee Thine own,
And the ship went down at night,
When never a storm had blown.

Into Thy hands, O Lord!
Ah! yes, they are safe with Thee;
But what to those who are left behind,
When their hearts have gone down at sea?

Into Thy hands, O Lord!
There is nothing on earth has power
To comfort and help these souls
Through this dark and terrible hour.

Yet "into Thy hands, O Lord!"
Whether on land or on sea,
In darkest night or in noonday bright,
May our dearest be safe through Thee.

FLORENCE PEACOCK.

HONORARY DEGREES AT CAMBRIDGE.

THE following are the Latin speeches delivered by the Public Orator (Dr. Sandys) in presenting to the Vice-Chancellor the several recipients of honorary degrees at Cambridge on June 18.

T. M. C. ASSER.

"Batavorum e gente sollertissima, Grotii e patria celeberrima, virum insignem ad nos feliciter advectum Senatus nostri nomine libenter salutamus. Salutamus Iuris Gentium Instituti e conditoribus unum, Instituti eiusdem plus quam semel praesidis vicarium, virum inter populares suos non modo de fluminis Rheni navigatione sed etiam de rebus externis consiliarium constitutum. Nuper populorum complurium legati, de iuris gentium legibus ad certam quandam normam dirigendis et componendis publice deliberantes, neminem alium habuerunt praesidem. Viro tanto gratulamur quod praecepta, philoso-

phorum in disputationibus ad gentium leges inter se contrarias in concordiam redigendas per tot saecula elaborata, mox, ut speramus, non sine magno mercatorum omnium beneficio, non sine mutuo vitae commodorum multorum fructu, auctoritate publica inter omnes gentes rata erunt et confirmata."

FELIX LIEBERMANN.

"Leges Angliae antiquas, sive Edwardi confessoris, sive Willelmi, sive Henrici primi nomine nuncupatas, rudi et indigesta mole diu confusas, ab hoc viro in ordinem tandem redactas et luculenter illustratas animo grato recordamur. Recordamur annorum viginti labores legibus nostris antiquis summa industria, summa sollertia investigandis ab eodem dedicatos. Recordamur denique annalium nostrorum memoriam obscuram inter Germaniae antiquae monumenta ab eodem clara in luce collocatam. Ergo virum ab imperatore Germano professoris titulo merito decoratum, etiam Universitas nostra doctoris nomine libenter exornat. Olim maioribus nostris rex Angliae Henricus primus leges Edwardi regis sese redditurum esse promisit; a doctore nostro, leges nostras antiquas nobis propediem reddituro, regis nostri promissa aliquando nobis denuo explebuntur."

PROF. DE GOEJE.

"Ex ipsis Bentleii nostri temporibus inter Bataviae et Britanniae viros doctos vetus necessitudo intercessit. Eo libentius hodie e Batavia ad nos advectum salutamus linguae Arabicae professorem insignem, linguae eiusdem professoris nostri desideratissimi institutionum grammaticarum editorem, qui bibliothecae Lugdunensis codices orientales denuo describendos sibi sumpsit, qui poetae Moelimi carmina primus edidit, qui non modo historicorum Arabicorum fragmenta sed etiam historiae Arabicae annales antiquos undique conquisitos cum aliis consociatus recensuit, qui geographorum denique Arabicorum bibliothecam solus condidit. Idem, ne plura commemorem, non regionum modo expugnationis librum ipse accuratissime edidit, sed etiam alios adiuvare semper paratus, omnium animos sibi subiugavit, omnium corda expugnavit."

L'ABBÉ LOUIS DUCHESNE.

"Roma ab ipsa ad nos pervenit vir et de rebus sacris et de antiquitatis studiis praeclare meritus, qui Librum Pontificalem prolegomenis amplissimis et commentario doctissimo illustravit, qui Galliae antiquae fastos episcopales condidit, qui cognoscendae antiquitatis causa neque montem Athon neque insulam Patmon inexploratam reliquit. Idem, ad argumenta altiora evectus, non modo cultus Christiani initia luculenter enarravit, sed etiam in ipsis originibus Christianis investigandis nuperrime est versatus. Laetamur inter Anglos adesse hodie virum summa eruditione, summo animi candore praeditum, qui liberalitate vere Christiana, animo vere fraterno, etiam Ecclesiam Anglicanam respicit, qui Cantabrigiae denique paullisper moratus non obliviscetur unum certe e Collegiis nostris habuisse quondam magistrum Matthaeum Parker, archiepiscopum Cantuariensem, per quem ordines sacros in Ecclesiam Anglicanam serie perpetua defluxisse credimus."

M. SAMUEL BERGER.

"Salutamus deinceps virum de popularibus suis propterea praesertim bene meritum, quod non modo de studiorum Hebraicorum primordiis libellum conscripsit, sed etiam Verbi Dei in linguam popularem redditi historiam fusius exposuit; qua in historia non ingratum Cantabrigiensibus quod psalmorum in codice quodam Cantabrigiensi interpretationis Gallicanae fontem antiquissimum esse ostendit. Salutamus virum, qui etiam Universitatis nostrae praeceptores in studiis sacris peregre occupatos summa benevolentia, summa amicitia adiuvit. Salutamus denique virum, qui Ecclesiae totius partem occidentalem eo nomine ad se devinxit quod Scripturae Sacrae editionem vulgatam non sine magno fructu laborum plurimorum argumentum sibi elegit. Non multis certe contingit, ut non modo de patria, sed etiam de gente vicina, neque de una alterave tantum gente, sed etiam de Ecclesia occidentali universa bene meriti sint."

PROF. FRANCIS ANDREW MARCH.

"Adest deinceps vir quem inter fratres nostros transmarinos philologiae Teutonicae Nestorem nominaverim. Cum fratribus autem nostris non modo generis sed etiam linguae communis necessitudine coniuncti, inter nominis Anglici heredes honore non levi eum dignum arbitramur, qui linguae nostrae communis ipsos fontes feliciter exploravit, linguam nostram maternam velut almam matrem ante omnia dilexit, de grammatica denique Anglo-Saxonica opus ingenio magno, doctrina varia, simplicitate admirabili, philosophiae denique spiritu instinctum orbi terrarum donavit. Idem maris Atlantici in litore utroque lexicorum magnorum auctoribus adiutor strenuus exstitit, solus inter populares suos societati philologicae Londinensi honoris causa adscriptus. Quem nuper in honorem anni septuagesimi feliciter expleti uno die oratores decem patrio in sermone laudibus cumularunt, huius certe meritis pro rei dignitate commemorandis neque lingua Latina neque unus orator hodie sufficiet."

PROF. SIMON NEWCOMB.

"Si Thales ille Milesius, 'rerum naturae certissimus explorator et astrorum peritissimus contemplator,' sapiens propterea nominatus est, quod solem lunae oppositu solere deficere primus omnium vidisse fertur, etiam hunc virum sapientiae laude non indignum arbitramur, qui solis et lunae defectus omnes antiquitus observatos cum astronomiae legibus hodiernis accuratissime comparavit. Idem quanto ingenii acumine aliorum de lunae motu placita correxit; quam admirabili studiorum caelestium cognatione cum Neptuni inventore nostro consociatus est; quam infinita denique cura fratribus nostris transmarinis trans aequora navigantibus siderum cursus litterarum monumentis mandatos explicavit. Talium virorum de genere humano merita dum contemplamur, non iam miramur ipsum Vergilium a Musis esse precatum, ut sibi ante omnia

'caelique vias et sidera monstrent,
defectus solis varios lunaeque labores.'"

CORRESPONDENCE.

A NEW CHAUCER MS.

Oxford: June 21, 1896.

One often hears it said that, what with the publication by the Chaucer Society of the most important Chaucer MSS., and the pointing out of many of Chaucer's sources and fixing of our knowledge of his language by painstaking research, there now remains little to be done in the field. But how incorrect this view is becomes apparent when one reflects that, though we have good critical texts of the less important works of Chaucer's time, we have none of those of Chaucer himself, save for a few of the Minor Poems and the Prologue to the Canterbury Tales. In fact, it is only within the past year that the relation of the various MSS. of the Canterbury Tales one to another has been made out, a work indispensable to a correct text.

It would even seem that we have not yet got hold of all the available text material. There has been lying long unnoticed in the Bodleian Library a MS. that contains an English Boethius translation, which the old Bodley Catalogue, the only one for this part of the Bodley collection, describes thus: "Boethii Libri V. de Consolatione Philosophiae anglice redduntur sed misere." Perhaps the cataloguer would not have been so candid had he known that it was the work of "Sir Geoffry Chaucer, Kt.," that he was describing, although what he says happens to be quite true: he might have put it even more strongly. But no one seems to have suspected from his day to this that the MS. was Chaucer's. What was my surprise, therefore, on referring to MS. Bodley 797, in the hope that it might be another copy of the plagiarised version of Chaucer's *Boece* (see ACADEMY, March 7, 1896), to find that it was a very good text of the *Boece* itself. It will not be necessary to give a technical description of the MS.: suffice it to say that it is complete, written on vellum in a late fifteenth century hand, and contains an independent text. It presents, too, a striking peculiarity, in that the scribe has changed many of Chaucer's Romance words to common English expressions — *e.g.*, "felonous" and "felonnie" often appear in his writing as "wicked" and "wickednesse"; in one place where Chaucer has translated "degener" by "forlived," the scribe has put the word in the margin and left a space for it in the text, perhaps because a good substitute did not immediately occur to him. At other points he has attempted to better the text, though most often with but indifferent success. Once or twice, however, he has hit on the reading which is obviously the correct one, though not found in any of the other MSS. In spite of these alterations—and they are quite numerous and sometimes for the better, if one considers only the sense of the translation—the MS. can scarcely represent a later recension of the *Boece*, for the alterations are often directly at variance with the French text, and often contradict Chaucer's well-known usage.

This MS. brings the list of known copies of the *Boece* up to nine, counting in Caxton's print, which represents an independent MS., and the Hengwrt fragment, which covers only the first three books. From these, with a comparison with the French version, we ought to be able to get a text that will fairly represent Chaucer's translation of this compendium of medieval philosophy, from which he and his contemporaries drew so largely.

MARK LIDDELL.

WORDSWORTH, COLERIDGE, AND FREDERIKE BRUN.

Bonn a. Rh.: June 6, 1896.

In the Fenwick Note to his well-known ballad "The Seven Sisters, or the Solitude of Binnorie" (comp. 1804), Wordsworth tells us that "the story of this poem is from the German of Frederica Brun." This Frederice Brun (b. 1765, d. 1835) is a now almost forgotten German poetess who, married to the Danish Consul Konstantin Brun, spent the greater part of her life in or near Copenhagen. In her writings she shows herself a decided admirer and imitator of Klopstock, and still more of his less famous pupil Friedrich Matthisson, to whose encouragement and friendly assistance we are indebted for her first volume of poetry, which bears the title: "Gedichte von Friderike Brun, geb. Münter" (Zürich, 1795).

On p. 111 of this little volume we find the following poem, which apparently was Wordsworth's source:

"DIE SIEBEN HUEGEL.

"(1793.)

"Auf grüner grüner Heide
Stehn sieben Hügelein.
Es flüstern Wind' im schaurigen Thal,
Es tanzen Elfen auf mondlichem Strahl.
Singt, Mädlein, auf grüner Heide,
Singt: Leide! Leide! Leide!

"Im tiefen Wiesengrunde
Glänzt fern ein Weiher hell.
Es klagen Unken aus tiefem Moor,
Es steigen Gebilde so dunstig empor.
Singt, Mädlein . . . (as above).

"Hier war vor grauen Jahren
Ein König, reich und gross.
Er war gezogen in Krieg und Schlacht,
Hatt' nicht der sieben Töchterlein gedacht.
Singt, &c.

"Die sieben Jungfraun wallten
Im hohen Buchenhain.
Es rauschte das Meer mit nichtigem Schaum,
Es sauste der Sturm im luftigen Baum.
Singt, &c.

"Es schwellen weisse Segel
Vom Kulla-Felsen* her.
Ach! Starno kömmt, der wilde Held.
O König! Wie hast du dein Haus bestellt?
Singt, &c.

"An's weisse Sandgestade
Steigt schnell das Kriegesheer.
Die Jungfrau'n fliehen Berg ab und an,
Verfolgt von Reuter, von Ross und Mann.
Singt, &c.

"'Wir fah'n euch schnell und sicher,
Ihr weissen Vögelein,
Zu Spott und Hohn, wir fangen euch aus;
Der Vater kann finden das leere Haus!'
Singt, &c.

"Wie Blätter vor dem Sturme
Entfloh der Mägdlein Schaar;
Doch dicht am wehenden Schleierlein,
Verfolgten die Reiter sie hinter drein.
Singt, &c.

"Da glänzt im Abendstrahle
Der kühle Weiher hell;
Drein hüpften die Mägdlein leicht und schön,
Und wurden nimmermehr gesehn.
Singt, &c.

"Auf grüner grüner Heide
Stehn sieben Hügelein.
Dort ruh'n die Jungfrau'n im kühlen Moos,
Dort klagen die Vöglein im Maigespross.
Singt, &c."

The reader will perceive at once that, except that the tomb-hills rise on the shore of the lake rather than out of it, the German poem is substantially the same as Wordsworth's ballad. But the whole has been transplanted into a national atmosphere: the Kulla rocks and the Danish Isle of Seeland are replaced by green Erin and the coast of Scotland; and the nameless and rather shadowy "King, rich and great," the father of the seven sisters, by the head of one of the most powerful and popular Scottish clans, Archibald Campbell; while the impression of the sweeping force of the demonlike "rover" is skilfully heightened by dropping the name of gallant Starno. How Wordsworth came to adopt the name of Binnorie, I do not know. Perhaps it was suggested to him by the well-known old ballad of "The Cruel Sisters" (*Child's Ballads* i., p. 118) with its refrain of "Binnorie, O Binnorie," which had just come to fresh popularity by Scott's *Border Minstrelsy* (1802-3).

A few years before Wordsworth another English poet, his friend Coleridge, had made use of one of Mrs. Brun's poems in his "Hymn before Sunrise in the Vale of Chamouni" (published 1802), but without exhibiting the same scrupulosity in pointing out his source. The latter was done, in his piquant way, by De Quincey in *Tait's Magazine* for September 1834 ("De Quincey's Works," Edinburgh, 1862, vol. ii. p. 44).

"The mere frame-work of the poem," says De Quincey, "is exactly the same—an appeal to the most impressive features of the regal mountain [Mont Blanc] adjuring them to proclaim their author: the torrent, for instance, is required to say by whom it had been arrested in its headlong raving, and stiffened, as by the petrific touch of Death, into everlasting pillars of ice; and the answer to these impassioned apostrophes is made by the same choral burst of rapture. In mere logic, therefore, and even as to the choice of circumstances, Coleridge's poem is a translation. On the other hand, by a judicious amplification of some topics,† and by its far deeper tone of lyrical enthusiasm, the dry bones of the German outline have been awakened by Coleridge into the fulness of life. It is not, therefore, a paraphrase, but a re-cast of the original."

How far this is true the reader might judge for himself by comparing Coleridge's Hymn with its German original, printed here from the same volume of Mrs. Brun's, where we have the poem on page 1:

"CHAMOUNY BEYM SONNENAUFGANGE.

"AN KLOPSTOCK.

"(Im Mai 1791)

"Aus tiefem Schatten des schweigenden Tannenhains
Erblick ich bebend dich, Scheitel der Ewigkeit,
Blendender Gipfel, von dessen Höhe
Ahndend mein Geist ins Unendliche schwebet!

Wer senkte den Pfeiler tief in der Erde Schooss,
Der, seit Jahrtausenden, fest deine Masse stützt?
Wer thürmte hoch in des Aethers Wölbung
Mächtig und kühn dein umstrahltes Antlitz?

Wer goss Euch hoch aus des ewigen Winters Reich,
O Zackenströme, mit Donnergetös herab?
Und wer gebietet laut mit der Allmacht Stimme:
'Hier sollen ruhen die starrenden Wogen!'

"Wer zeichnet dort dem Morgensterne die Bahn,
Wer kränzt mit Blüthen des ewigen Frostes Saum?
Wem tönt in schrecklichen Harmonieen,
Wilder Arveiron, dein Wogentümmel?

"Jehovah! Jehovah! kracht's im berstenden Eis;
Lavinendonner rollen's die Kluft hinab:
Jehovah! rauscht's in den hellen Wipfeln,
Flüstert's an rieselnden Silberbächen."

To the poem are appended a few notes, part of which were almost literally translated by Coleridge in the introductory prose lines which he added in reprinting the hymn, with many alterations, in *The Friend* of October 26, 1809. They run as follows:

"*Chamouny* ist eins der höchsten Bergthäler der Baronie Faucigny in Savoyen. Es wird seiner romantischen, im Kontrast der wildesten Naturszenen mit den sanftesten Schönheiten abwechselnden Lage wegen, vorzüglich von Reisenden besucht. Die Kette des Mont Blanc begrenzt es; und, ausser der Arve, wird es von den Gletscherwassern des unaufhaltsam tobenden Arveiron, und vier andern, aus den sich ins Thal senkenden Gletschern entstehenden, Schneewassern umrauscht.—*Starrende Wogen.* Die aus schwindelnder Höhe in den ungeheuern Felsklüften herabgleitenden Gletscher gleichen gewaltigen Strömen, die mitten im Tumult der raschesten Bewegung von plötzlichem Froste gefesselt werden.—*Frostes Saum.* Ich pflückte am Gletscher du Bosson, wenige Schritte vom ewigen Eis, die schöne Gentiana major in grosser Menge."

MAX FÖRSTER.

A DISPUTED PASSAGE IN THE "THEOGONIA."

London: June 3, 1896.

In Paley's edition of Hesiod, and in others, *Theog.* 64-67 are bracketed as spurious, and a line is supposed to be lost after verse 64.

None of the editors of Hesiod, however, so far as I can find, have noticed a curious feature of this passage—a series of plays on the names of the Muses, carried through the disputed verses and into the context. The whole passage (64-71) is as follows:

[Πὰρ δ' αὐτῇς Χάριτές τε καὶ Ἵμερος οἰκί' ἔχουσιν
* * * * *
ἐν ΘΑΛΙΗιΣ· ἐρατὴν δὲ διὰ στόμα ὄσσαν ἰεῖσαι
ΜΕΛΠΟΝΤΑΙ πάντων τε νόμους, καὶ ἤθεα κεδνὰ
ἀθανάτων ΚΛΕΙΟΥΣΙΝ ἐπήρατον ὄσσαν ἰεῖσαι.]
αἳ τότ' ἴσαν πρὸς Ὄλυμπον ἀγαλλόμεναι ΟΠΙ' ΚΑΛΗΙ,
ἀμβροσίῃ μολπῇ· περὶ δ' ἴαχε γαῖα μέλαινα
ΤΜΝΕΥΣΑΙΣ, ΕΡΑΤΟΣ δὲ ποδῶν ὑπο δοῦπος ὀρώρει
νισσομένων πατέρ' εἰς ὃν· ὁ δ' ΟΥΡΑΝΩΙ ἐμβασιλεύει, κ.τ.λ.

The capitalised words are those containing the Muses' names: there is some ingenuity displayed in the treatment of Calliope. Euterpe and Terpsichore are not accounted for: perhaps the missing line contained some reference to their names, or at least to their common syllable.

This note is written with the purpose of obtaining information more than anything else. I should be glad to know if this little point has been observed before—I can find no hint concerning it in any edition of the *Theogonia*, or in such of the volumes of the classical journals as I have had the opportunity of consulting. It seems to me to have some bearing on the genuineness of the text: either the suspected passage is authentic, or a much longer passage is spurious. But it must be left to specialists to decide which.

R. A. MACALISTER.

MATT. XXVII. 16, 17.

London: June 22, 1896.

In the "Notes on Select Readings," appended to Westcott and Hort's New Testament, the reading Ιησουν Βαραββαν is discussed; and though supported by several cursives and the Harklean, and known to Origen and Jerome, it is rejected by the editors. They also mention the fact that Jerome and two scholia translated it "Jesus the son of a teacher." This reading is now supported by the Lewis Syriac, where it is found in verses 16, 17, 20, 21, 26. If to this evidence we add the fact that in all the known Syriac versions βαραββαν is divided, and stands בר אבא and not בר רבא, one is led to infer that the reading is genuine, because the Jews very probably chose "Jesus the son of a father" to be released, in derision of our Lord's claim to be the Son of God.

N. HERZ.

"SCAMELS."

Chariton-cum-Hardy: June 17, 1896.

"Sometimes I'll get thee
Young scamels from the rock"
The Tempest, II. ii. 175.

The following passage from the "Journal of Nicholas Assheton of Downham, in the county of Lancaster, Esquire," has quite escaped the commentators and the dictionaries.

"July 11 [1617]. Two little drafts with scamel only, above Newson. Got abt. 65 fish, and no samon; so home."

The Journal was printed by the Chetham Society in 1848. Dr. Whitaker, who printed it previously in his *History of Whalley* (1801), writes in a note:

"Scamel, a catch-net; from scamble, catch that catch may.—Cotgrave."

It cannot be said that this throws any further light on Caliban's "young scamels"; but in view of the statement in the "Henry Irving Shakspere" (*ad loc.*), that "the word is quite unknown elsewhere," it may be worth while to record its existence.

Bulloch (*Studies on the Text of Shakspere*, 1878) has also suggested its connexion with "scamble." He writes:

"Scamels is more likely to have been a coinage put into the mouth of Caliban, a generic term signifying different creatures, birds or quadrupeds, frequenters of rocky heights, and named by him scambles from the verbs scamble and scambling."

H. A. EVANS.

AGASSIZ AND DARWIN.

London: June 19, 1896.

Mr. Stillman seems to forget that I was not writing a Life of Agassiz, but a review of a Life of Agassiz by one who during many years

* A promontory of Schonen, in Sweden, opposite the Isle of Seeland.

† Dr. Brandl has remarked that Coleridge introduced some impressions received during a mountaineering tour which, in May 1799, he had made in the Harz.

enjoyed the friendship and confidence of that distinguished naturalist. The question is not whether my statements agree with Mr. Stillman's impressions, but whether they are justified by the alleged facts reported in Mr. Marcou's biography. It is perfectly open to Mr. Stillman to dispute the accuracy of those reports, or to show that they are not such as to justify what I have said about Agassiz. He has not attempted to do either; indeed, his letter leaves it very doubtful whether he has so much as read the work on which my article was based. ALFRED W. BENN.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 28, 7 p.m. Ethical: "Aristocracy as a Political Principle," by Mrs. Sophie Bryant.
WEDNESDAY, July 1, 4 p.m. Archaeological Institute: "The Killing Pits on Goathland Moor, Yorkshire," by Mr. J. R. Mortimer; "The Mosaic of Monnus at Trèves," by Prof. B. Lewis.
8 p.m. Library Assistants' Association: Annual Meeting.
FRIDAY, July 3, 8 p.m. Geologists' Association: "The Palaeozoic Rocks in North Devon," by Dr. H. Hicks.

SCIENCE.

AN ESSAY IN COMPARATIVE SEMITIC GRAMMAR.

Die babylonisch-assyrischen Praesens- und Praeterital-formen in Grundstamm der starken Verba. By Ernest Lindl. (Munich: Lukaschik.)

THIS is an attempt to solve one of the most interesting and important problems of comparative Semitic grammar by the help of Assyrian, which, as Dr. Lindl observes, has very weighty evidence to give upon the matter.

Dr. Lindl has adopted a method which alone can lead to trustworthy results. Instead of dogmatising from a few instances, or first forming his theory, and then bending the facts to it, he has marshalled and classified the forms of the present and past tenses of the verb met with in the Assyro-Babylonian texts, and then noted the conclusions to which these grammatical statistics point. If we are to speculate with any chances of success about the origin of the Semitic verb, we must first know what are the earliest forms of it to which our historical materials allow us to go back. It is of little use to discuss questions of prehistoric philology until we fully know what historical philology can teach us.

The chief object of Dr. Lindl's work is to determine and explain the laws governing the variant vocalisation of the present and preterit—or, as I should prefer to call it, the aorist—in Assyrian. The main result is that the difference in the vowel corresponds with a difference in the signification, transitive verbs having *a* between the second and third radicals of the present, and *u* between those of the preterit, while intransitive verbs have *u* in both cases. Where the present has *i* instead of *a* or *u*, Dr. Lindl inclines to believe that it has a secondary origin, *i* having developed out of *u*, though intransitive verbs with an adjectival meaning may have been characterised by it from the first. The two forms which became a present and a preterit in Assyrian (under the influence, as I believe, of Sumerian) will have distinguished the Semitic verb as far back as we can trace its history. Prof. Hommel, however, may be right in holding that there was a still earlier period, when only the longer form (which subsequently became the Assyrian present) was in existence, the shorter form, which originally had a jussive sense, having been derived from it through the retrocession of the accent from the second to the first syllable (*yakâbul* becoming *yákabul* and then *yákbul*).

However this may be, Dr. Lindl's results may be considered to be established upon a solid foundation of facts. Our knowledge of the Assyro-Babylonian texts now is—or may be—sufficiently extensive to allow us to use with confidence, as Dr. Lindl has done, what I may call the statistical method. But it must be remembered that, to be used effectively, the statistical method must be also chronological: it is not enough to collect the forms we are investigating, they must also be arranged according to the age of the texts in which they are found. Moreover, we must not lose sight of the fact that differences of form may sometimes be due to dialectal causes. The dialects of Babylonia and Assyria did not always agree together; in Assyria itself we meet with forms like *irin* for *iddin*, which belong to the vulgar or non-literary dialect, and in the Tel-el-Amarna and Kappadokian Tablets we may expect to find numerous examples of Western pronunciation. Those who are accustomed to a modern Arabic dialect know well to what an extent the vocalic sounds vary in the mouths of different speakers, *ĭ* and *ŭ*, *ĕ* and *ŏ*, for instance, in Egyptian Arabic being frequently interchanged. The philologist, therefore, cannot be too grateful that the Babylonian and Assyrian scribes took the trouble to note all the vowel sounds which they themselves heard and spoke, and that their records of pronunciation can be dated back century by century to a remote past. Without the help of Assyriology, comparative Semitic grammar would be doomed to remain, what it has been in the past, in large measure a house of cards.

A. H. SAYCE.

OBITUARY.

SIR JOSEPH PRESTWICH, D.C.L., F.R.S.

IT is rarely given to a scientific man to carry on his work uninterruptedly over a period of sixty years. Yet Prof. Prestwich's first publication—a paper on the Ichthyolites of Gamrie—was read before the Geological Society so far back as 1835; and his last work, *The Tradition of the Flood*, appeared in 1895. At the time of his Gamrie paper he was but three-and-twenty years of age, having been born on March 12, 1812. As a relaxation from the cares of a commercial life, he devoted his leisure to original geological work; and some of his early papers relating to the Coalbrookdale coalfield soon established his reputation as an observer gifted with exceptional powers.

Although his geological work extended, during his long life, over a vast range of subjects, it is especially in connexion with the Tertiary and Pleistocene deposits that his name will live as one of the pioneers of British geology. The work of Sir Joseph Prestwich in the London and Hampshire basins has become classical. In working out their details he established the existence of the Thanet Sands as a distinct division of the Lower Tertiaries; he pointed out the equivalence of the beds at Reading and at Woolwich; and he proved that the London clay was not to be correlated, as previously supposed, with the Barton and Bracklesham beds. Nor did he limit his researches to this island. As a lad he had been at school in Paris; as a man of business he had frequent occasion to visit France; and as a geologist he came ultimately to be almost as familiar with the Tertiaries of France as with those of England, and was thus enabled to correlate the strata of the two countries. It was in the valley of the Somme that Sir Joseph Prestwich, in company with his friend Sir John Evans, was able, in 1859, to prove beyond cavil that the relics of human workmanship found in the older valley-deposits were contemporaneous with many of the extinct mammalia of the Pleistocene period. Anthropology has therefore the privilege of joining with Geology in grateful appreciation of the labours of Sir Joseph Prestwich.

Economic geology, not less than pure science, engaged his attention, and he became recognised as a high authority on questions of water supply and submarine engineering. In the Report of the Royal Coal Commission, on which he served, he discussed at great length the probability of finding coal under the newer rocks in the south of England; and, following Godwin-Austen, was led to take a very favourable view of this question.

In 1874, two years after his retirement from business, Prestwich was appointed to the chair of geology at Oxford, as successor to Prof. Phillips. The inaugural discourse, delivered by Prof. Prestwich on January 25, 1875, dealing with the Past and Future of Geology, disclosed his attitude towards some of the great problems of geological philosophy; and this was further exposed in his valuable treatise on geology which some years later issued from the Clarendon Press. Prestwich was never a strict adherent to the philosophy of Hutton and Lyell.

In recognition of Sir Joseph Prestwich's remarkable contributions to science, medals were at various times awarded to him by the Royal Society, the Geological Society, and the Institution of Civil Engineers; while the Académie des Sciences elected him a corresponding member. Indebted but little to early scientific training, his position in science was due almost entirely to natural gifts — his powers of accurate observation, acute reasoning, and lucid exposition in writing. Considering the exacting requirements of modern geology, with every branch becoming more and more highly specialised, it may be doubted whether such a man as Sir Joseph Prestwich will be a possibility in the future.

F. W. R.

CORRESPONDENCE.

ASSYRIAN AND BABYLONIAN SUGGESTIONS FOR HEBREW ETYMOLOGIES.

Rochester: June 21, 1896.

Mr. Buchanan Gray has taken up Dr. Winckler's suggestion relative to the origin of the proper name Ebal, and given it an elaborate justification. Suggestions like this have, indeed, been made before. Even ten or fifteen years ago, to explain Ashbel as "man of Bel" and Ashhur as "men of Horus" was reasonable. Now, however, in the new light recently thrown on the relations between Babylon and Egypt on the one hand, and Syria and Palestine on the other, this acquires a still greater cogency. Mr. Gray goes beyond Dr. Winckler, who only supposes the name of Ebal the Horite to be compounded with the Babylonian divine name Bel. He ventures on the conjecture that Ebal, the name of the "mountain of cursing," contains the same divine name. This cannot at present be proved, but is plausible. Ebal

and Gerizim must both, it would seem, have been sacred mountains; and just as Mount Hor seems to have been called Tur-Baal ("rock of Baal"), and a famous Moabite mountain is even called Mountain of Nebo, so it would be very natural to hear that a great central mountain bore the name mountain or rock of Bel. I understand Mr. Gray to wish for another case of a name presumably compounded with Bel in which the LXX. has preserved the *e*-vowel of -bel. Is there not one in Num. xxxiv. 11, where for חַרְבֵּלָה we should, of course, read חַרְמֵבְלָה; and, where the true reading of the LXX. is Αρβηλα? Harbel is identified by Furrer (in Riehm's *Handwörterbuch*) with one of the spurs of Hermon now called 'Arbel. This may or may not be correct; but, at any rate, Harbel very probably means "mountain of Bel." I agree with Mr. Gray as to the uncertainty of the etymology of Balaam: we have to consider not only Balaam, but the name Bela, of which Balaam may be a lengthened form.

As to the element עי, I can only add a few other names which have to be considered—namely, the Iim and Ijon of A.V., and also the place-name and tribe-name Avvim. In Josh. xv. 29 LXX. A. reads "Avvim" for "Iim." Though Iim and Avvim must have suggested a meaning to Israelitish races, it does not follow that that meaning was a correct one. Even the name Avvim in Deut. ii. 23 may possibly have had a traditional basis, though the other non-historic names in the paragraph do not exactly confirm this view. As to חעי, the name of the city called in A.V. Ai, it is a great difficulty; nor can I feel sure that it was the original name of the city, or, if it was, that the initial ח is rightly regarded as the article. It would be a help if we could identify Ebal plausibly with some name in the Karnak lists of Thothmes III. and Rameses II.

I should like to add a word of thanks to Mr. Paul Ruben for his suggestion in the ACADEMY of March 7, 1896, as to a word in a difficult, and, indeed, untranslatable, passage in Nahum (ii. 8). For התלתה he proposes חצרלה, "the Lady," comparing Delitzsch's explanation of Ass. *etellu*, fem. *etellitu*, "great, exalted," used especially of gods and kings. I think that, with a little further emendation, a very tolerable half-verse would be produced. It appears to me that this gives the true etymology of עתליה, "Athaliah," "Yahwè is great," or "is lord." I hardly venture to compare the Arabic *'atila*, "to be copious."

T. K. CHEYNE.

SCIENCE NOTES.

MESSRS. FREDERICK WARNE & CO. announce *Favourite Flowers of Garden and Greenhouse*, to be published in weekly parts. The editor is Mr. E. Step, author of "Wayside and Woodland Blossoms"—of which a second series is just ready for issue—who has been assisted by Mr. W. Watson, of Kew. The work will be illustrated with 316 coloured plates, which have been specially drawn from the living plants.

MESSRS. TAYLOR BROS., of Leeds, have in the press a second edition of *The Collector's Manual of British Land and Freshwater Shells*, by Mr. Lionel Ernest Adams, hon. treasurer of the Conchological Society, with illustrations by Mr. G. W. Adams, Mr. Alfred Sich, and the author. The object of this work is to enable the novice to collect, identify, and arrange systematically the various slugs and land and freshwater shells of the British Isles, and their varieties. To facilitate identification, synoptical tables have been prepared, showing the differences in allied species of the Arions, Vertigos, Hyaliniae, and Pisidia, and also a table showing the generic distinctions of the Arionidae and Limacidae. All the technical terms are explained, and the classical names translated and accented in a glossary. A special plate has been collotyped from an enlarged photograph of the four small Pisidia, showing the differences in the outlines of typical specimens. There is also an original table of all the plain band combinations of the pentataeniate Helices.

THE Council of the Society of Arts are prepared to award, under the terms of the Benjamin Shaw Trust, a gold medal or a money prize of £20,

"For any discovery, invention, or newly devised method for obviating or materially diminishing any risk to life, limb, or health, incidental to any industrial occupation, and not previously capable of being so obviated or diminished by any known and practically available means."

THE following have been elected honorary corresponding members of the Royal Geographical Society: M. P. de Semenoff, of St. Petersburg; Prof. K. Von den Steinen, of Berlin; Prof. G. Neumayer, of Hamburg; Prof. A. de Lapparent, of Paris; Prof. A. Penck, of Vienna; Prof. O. Petterson, of Stockholm; Prof. C. M. Kan, of Amsterdam; Senhor E. do Canto, of the Azores; and Prof. H. Pittier, of Costa Rica.

THE late William Chandless has bequeathed a legacy of £500 to the Royal Geographical Society, of which he was a gold medallist.

A COMMITTEE has been formed at Liverpool for the establishment of a zoological garden, on a scientific basis, and on the model of that in London.

DR. WILLIAM COLLINGRIDGE, medical officer of the port of London, has been appointed Milroy Lecturer for 1897 by the Royal College of Physicians.

PHILOLOGY NOTES.

MESSRS. JAMES PARKER & CO., of Oxford, will be the publishers of the new Frisian Dictionary, which has been in preparation for some years past under the authority of the provincial states of Friesland. Some part of the material, indeed, was collected by Halbertsma, in the beginning of the century; but the present editors are Waling Dijkstra and Dr. F. Beutenrust Hettema. The scope of the work covers all the dialects spoken in Dutch Friesland, from the beginning of the seventeenth century down to the present time. The method adopted is to give: (1) the pronunciation of each word, with its dialectal variations; (2) its meaning in Latin, or (if more suitable) in English, as being the language nearest akin to Frisian—sometimes also in German or French, with a further description in Dutch; (3) the etymology, when it throws light upon the meaning; (4) the chief tenses of a verb and their dialectal variations; (5) full quotations, to which the greatest possible attention has been paid. In addition, there will be an Onomastikon, compiled by J. Winkler, comprising Christian names and names relating to the mythology, history, geography, and topography of Friesland, including Old and Middle Friesland nomenclature. The mode of publication is in twenty-five parts, at 2s. each, of which it is intended that five shall appear every year. The work is being printed at Leeuwarden, in Holland.

IN a series entitled *El delincuente Español* (Madrid: Suarez), Rafael Salillas writes on the language of criminals, attempting a psychological as well as a philological study of their slang or jargon. The volume has two vocabularies, one of Germania, or thieves' slang, the other of Caló Jergal, or slang derived from the Gypsy: the work is thus of interest equally to the sociologist and to the philologist.

REPORTS OF SOCIETIES.

HELLENIC.—(*Annual Meeting, Monday, June* 15.)

SIR E. MAUNDE THOMPSON, vice-president, in the chair.—The chairman expressed regret at the absence, from what he learnt was somewhat serious indisposition, of Prof. Jebb, the president of the society, who was to have taken the chair.—Mr. G. A. Macmillan (hon. secretary) read the council's report, in the course of which it was said: The council have again to report a session of useful work and steady prosperity, without any very striking incident. The publication of the *Journal of Hellenic Studies* is still the main outcome of the society's efforts, and, under the able guidance of the editorial committee, maintains an honourable place among periodicals of its class. The society has to regret the loss of some important members by death; and special mention is due to Lord Leighton, who had from the outset shown a warm interest in the society's work, and to Dr. Henry Middleton, who died a few days ago, and who was one of the earliest members of the society. Members will be glad to learn that the British School at Athens, to which the society has long been a subscriber, has now been placed upon a more satisfactory financial basis, and has done some excellent work during the past season. The number of well-equipped students has been fully up to the average, and important excavations have been carried on in the island of Melos, and for the first time in Athens itself, on the supposed site of the ancient Kynosarges. A full account of the results will, as usual, be given next month to the annual meeting of subscribers to the School. The council have in the course of the year voted grants of £50 to Mr. W. R. Paton towards some proposed excavations in the neighbourhood of Budrum, and of £30 to Mr. W. J. Woodhouse, a former student of the British School at Athens, towards additional illustrations for a work on the topography of Aetolia, which is to be published by the delegates of the Clarendon Press. The council have during the last few months devoted special attention to the library, with a view to improving the arrangements for its custody and management. New bookshelves have been provided, and the books are being rearranged in a more systematic way. Dr. Holden, to whom the society is much indebted for his valuable services as hon. librarian, has felt obliged to resign the post on account of ill-health; but the council have been fortunate enough to secure in his place the help of Mr. Arthur Smith, of the British Museum, who has long been an active member of the library committee. Miss Hughes, the assistant librarian, has also resigned her post, the increasing pressure of her duties for the Royal Asiatic Society rendering it impossible for her to give sufficient attention to the care of a second library. In her stead the council have appointed Miss Fanny Johnson, formerly head mistress of the Bolton High School for Girls, who is at present giving the whole of her time to the work. At the same time, as the funds available for the purchase of books are not large, it has been thought well to send to members during the past week a circular appealing for donations of suitable books or pamphlets. The treasurer's accounts show ordinary receipts during the year of £915 (if we include £30 refunded by Mr. Hogarth out of the grant of £100 made last year for excavations in Alexandria), against £910 during the financial year 1894-95. The receipts from subscriptions, including arrears, amount to £717, against £692; the receipts from life compositions amount to £63, against £50; and receipts from libraries and for the purchase of back volumes to £117, against £122, a decrease of £5. Receipts from other sources of ordinary income show no material alteration. Since the entrance fee was imposed in January, 1894, about £75 has been received from this source, a very substantial addition to the society's income. In the matter of ordinary expenditure, amounting to £621, against £730 in the previous year, the stationery, printing, and postage account is £46. The

expenditure on the library has been £39, against £96 in the preceding year. The cost of the *Journal*, vol. xv., parts i. and ii., has amounted to £394. The annual grant of £100 to the British School at Athens has been made; and a balance was carried forward at the end of the financial year of £339 16s. 11d., against £169 7s 6d. at the close of the preceding year. Twenty-four new members have been elected during the year, while thirty-six have been lost by death or resignation. This shows a net decrease of twelve, and brings the total number of members to 772. Ten new libraries have joined the list of subscribers, which now amount to 127, or, with the five public libraries, to 132.—The chairman, in moving the adoption of the report, said that Lord Leighton would be especially missed in his capacity of trustee of the British Museum, where in matters of art his advice was almost implicitly taken. Other losses in the course of the year were Sir William Stewart, once Minister at Athens, and Lord Bath, a trustee of the British Museum. The death of Dr. Middleton was a serious loss to art, for he was a man of wide culture and extensive knowledge not only of ancient but also of mediæval art. With a membership of 772, the society had no occasion for anxiety at a small temporary decline in numbers.—Prof. Butcher, in seconding the motion, observed that, wherever there was a vigorous intellectual life, there was an increase of Hellenic study, which might be taken as the measure and mark of advancement in other departments of knowledge.—The report was adopted.—Mr. Cecil Smith, in a short account of archæological research during the past year, said that the most important result was the discovery by the French at Delphi of a singularly beautiful piece of sculpture of the date of Hieron of Syracuse. The work represented a quadriga, and there was a figure of a youth in an almost perfect state with the eyes clearly marked. The French had also done admirable work in the department of Byzantine art; the Germans had been engaged at Priene; the Austrians at Ephesus; and a young American student, at considerable risk, had obtained an interesting inscription from the Parthenon of the date of about 60 A.D.

ZOOLOGICAL.—(*Tuesday, June* 16.)

SIR WILLIAM H. FLOWERS, president, in the chair.—Mr. Sclater (secretary) exhibited and made remarks on a coloured drawing of the gnu of Nyasaland, taken by Mr. Caldwell from the specimen transmitted to the British Museum by Sir H. H. Johnston, and exhibited by Mr. Sclater at a former meeting. The specimen seemed to be referable to a new local form of the brindled gnu, which Mr. Sclater proposed to name *Connochoetes taurinus johnstoni*.—Mr Holding exhibited and made remarks on various abnormal horns and antlers of the Caucasian wild goat and of two species of deer.—Mr. E. E. Austen gave an account of a journey undertaken by Mr. F. O. Pickard-Cambridge and he author up the Lower Amazons, on board Messrs. Siemen Bros. Cable ss. *Faraday*, for the purpose of making zoological collections on behalf of the British Museum. No terrestrial mammals were met with; but observations were made on the two species of fresh water dolphins (*Inia geoffroyensis* and *Sotalia tucuzi*, or *S. fluviatilis*), which are extremely abundant in the Lower Amazons. Among the birds, the only species of special interest collected were a little goatsucker from Manaos, referred provisionally to *Nyctiprogne leucopygia*, and a woodpecker (*Celeus ochraceus*), of which the British Museum previously possessed but two specimens. The reptiles and amphibians met with all belonged to well-known and widely distributed forms, and the chief interest of the collections centred in the invertebrates. Among these Mr. Pickard-Cambridge made a large collection of spiders, including an extensive series of the large hairy Therephosidæ, eleven species of which were pronounced to be new. An interesting collection of the nests of some of these forms was also obtained. Mr. Cambridge likewise secured several specimens of *Peripatus*. Mr. Austen, who devoted himself chiefly to insects, obtained some 2500 specimens of different orders, of which it was expected that a fair proportion would prove to be new. Attention was drawn to some interesting examples of mimicry.—Mr. P. Chalmers Mitchell read a "Contribution to the Anatomy of the Hoatzin (*Opisthocomus cristatus*)." He stated that from the characters of the alimentary canal, the hoatzin might be placed either between the sandgrouse and the pigeons, or between the Gallinæ and the Cuculidæ. He described some interesting individual variations in the condition of the ambiens muscle, and referred to other points in muscular anatomy.—Mr. G. A. Boulenger gave an account of the occurrence of *Tomistoma schlegli* in the Malay Peninsula, and added some remarks on the atlas and axis of the Crocodilians.—A communication was read from Mr. W. Schaus, containing notes on Walker's American types of Lepidoptera in the University Museum, Oxford.—Mr. Hamilton H. Druce read a paper entitled "Further Contributions to our Knowledge of the Bornean Lycænidæ," in which he referred to about forty species of this family not hitherto recorded from Borneo. A number of these were new, and were now described by Mr. G. T. Bethune Baker and the author.—Dr. J. Anderson communicated, on behalf of Miss M. E. Durham, some notes on the mode of swallowing eggs adopted by a South African snake (*Dasypeltis scabra*) as observed in the specimens now living in the society's Gardens, and illustrated by a series of drawings.

METEOROLOGICAL.—(*Wednesday, June* 17.)

E. MAWLEY, Esq., president, in the chair.—Mr. H. Harries read a paper on "Arctic Hail and Thunderstorms," in which he showed that the commonly accepted opinion that hail and thunderstorms are almost, if not quite, unknown in the arctic regions is incorrect. He had examined one hundred logs of vessels which had visited the arctic regions, and found that out of that number no fewer than seventy-three showed that hail was experienced at some time or other. Thunderstorms were not so frequent as hail, but they have been observed in seven months out of the twelve, the month of greatest frequency being August. Mr. Harries is of opinion that the breeding-place of thunderstorms in these high latitudes is in the neighbourhood of Barent's Sea.—A paper by Mr. J. E. Cullum on "The Climatology of Valencia Island" was also read. The observatory at Valencia, which is under the control of the Meteorological Office, is situated on the extreme south-west coast of Ireland, and is almost the most westerly point of Europe. Continuous records from self-recording instruments were carried on from 1869 until 1891, when the observatory was removed to Cahirciveen; and the author gives the results of the observations for these twenty-three years.

FINE ART.

THE ROYAL ACADEMY.

IV.

PLACED in the great courtyard of Burlington House, the important equestrian statue, "Field-Marshal Lord Roberts, V.C.," by Mr. Harry Bates, of which the original in bronze and stone is destined to be erected at Calcutta, imperatively claims the notice of the visitor on the threshold of the Royal Academy. Following the example set by Mr. Onslow Ford, Mr. Bates adopts a modification of the high, narrow Venetian pedestal designed by Alessandro Leopardi for Verrocchio's great equestrian figure of the condottiere Bartolommeo Colleoni. The big work makes a brave show on a first introduction, with the martial figure of the English general mounted on a charger which he has suddenly brought to a standstill, and the bronze statues of Victory on the one side of the pedestal and of a vanquished Afghan warrior on the other. Yet it will not bear a close analysis: its parts are not really in a close and coherent relation to each other. The figure of Lord Roberts himself requires bolder and less portrait-like treatment to go with its surroundings, and to stand at the altitude at which it is now placed; the frieze, with a succession of Oriental battle scenes, is stiff and lifeless with all its pretentions to modernity, and withal not decorative enough in general effect to atone for such defects. The best portion of the ensemble is the bronze figure of the Afghan warrior, strong and lithe in his semi-nudity—a vanquished, but not a crushed or humiliated foe.

Two busts by the same artist, "Colonel G. H. Trevor" and "The Marquess of Lansdowne"—both of them in white marble tinted to the tone of ivory—are happily characterised, if a little wanting in accent. In the one and the other a very striking and legitimate use, for purposes of expression, is made of light and shade. Fortunately, the employment in portrait and other sculpture of unstained white marble of the "sugar-loaf" order—a mode which we may now assume to have been unknown to the Greeks of the greatest periods of art—is rapidly becoming a thing of the past.

A bust, and a very remarkable one, is the chief contribution of Mr. Alfred Gilbert to the display in the Lecture Room. This represents the late Sir Richard Owen in the act of examining through a magnifying glass what we may assume to be a fossil bone. So momentary, so entirely pictorial is the conception, that the work might more properly be styled a half-length in the round than a bust. The modelling, which in its realistic treatment of surface-detail suggests the clay, and will not without some diminution of vitality suffer translation into marble, is of its kind superb. This selection for presentment of one special moment, though a typical one, in the life of a great man of science, whose life-work suggests permanency as well as advance, is open to question. It is diametrically opposed to that of the great portrait-sculptor Houdon, for instance, who, from Voltaire and Rousseau to Napoleon I., modelled the features of more notabilities in literature, art, war, and politics than any man of his time.

Exquisitely wrought, if too nearly smothered in its wealth of decorative splendour, is Mr. Gilbert's statuette, in aluminium and painted ivory, "St. George." The beautifully fashioned armour of the warrior saint has a luxuriance of *contourné* design suggesting now the extravagance of the fifteenth century gothic, now that of the rococo. Yet its style is not precisely to be resolved into either the one or the other, since as a whole it belongs to Mr. Gilbert himself.

Mr. Onslow Ford is this year represented only by busts—those of Mr. Alma Tadema and Mr. George Henschel. In both, but much more markedly in the former, he shows that he can combine with the most felicitous characterisation a decorative mode of treatment, such as the French sculptors of the seventeenth and eighteenth centuries adopted with never-failing effect. The "Alma-Tadema" is an admirable performance, giving without any undue departure from sculptural treatment the peculiar *joie de vivre* which characterises the outer aspect of the famous Anglo-Dutch painter.

Mr. George Frampton is as restless as the bee, buzzing about from one flower to another; though not exactly an imitator of any one style, he is pre-eminently an eclectic. In his "Panel for a Door—Seven Heroines out of 'Mort d'Arthur,'" he forgets for the moment his leanings towards the Florentine Quattrocento realism on the one hand, and modern French symbolistic art on the other. Not unnaturally, seeing what his subject is, he appears here under the influence of English pre-Raphaelitism as it has been developed under the leadership of Sir E. Burne-Jones. More finely modelled, and more true to the art of high-relief, is Mr. W. Reynolds Stephens's not dissimilar panel, with a single figure, called "Happy in Beauty, Life, and Love."

Besides the realisation in bronze of his life-size academic study, "A Boy at Play," exhibited last year at Burlington House, Mr. W. Goscombe John brings forward a relief, "The

Glamour of the Rose," which is assuredly below the level to which he has accustomed us. Lightness and yet security of poise, with a delicate suggestion of impending upward flight, are the qualities which chiefly distinguish Signor Andrea Lucchesi's full-length statue, "The Flight of Fancy." Mr. Gustave Natorp's wholly undraped bronze figure "Atalanta" shows qualities of both boldness and subtlety in the treatment of the nude which are still anything but common in English art. The formidable difficulties inherent in the conception—the moment chosen being that in which the fair, unconquered runner stoops a moment to pick up the precious fruit—are successfully and at the same time agreeably overcome.

It would have been franker on the part of Mr. Hibbert Binney to acknowledge his obligations to a famous fifteenth-century bust of a young girl in the Louvre, formerly deemed to be of Florentine origin, but now tentatively put down to a Neapolitan sculptor. His bronzed bust, "La Penserosa," is, in truth, but a modernised variation of that work, or of one among its tolerably numerous fellows. The marble bust of the popular singer Mme. Emma Calvé, in the part of Santuzza, which Countess Feodora Gleichen has executed for the Queen, is a happy realisation not less of the dramatic artist's own striking individuality, than of that of the hapless Sicilian peasant girl whom in "Cavalleria Rusticana" she impersonates with so passionate a truth. The three naked youths in Mr. J. M. Swynnerton's "Group representing Upper Portion of a Fountain" are capitally modelled and harmoniously interlaced. He has here beyond doubt been inspired by Carpeaux's great fountain near the Observatoire in Paris, with the nude figures of women representing the four quarters of the globe.

The modern French school of medallists, headed by those great artists, M. Chaplain and M. Roty, has, it would appear, created an offshoot in England. As a rule, however, the execution of our craftsmen, who have derived inspiration from these sources, and in a measure also from Pisanello and the Italian medallists of the Quattrocento, is so tentative and insufficient that a detailed examination of their work appears uncalled for. As exceptions may be mentioned, a "Portrait-Medal—Sir Joseph Prestwich," by Miss Lydia Gay, and a "Case of Medals," by Mr. Frank Bowcher. These last are finely finished, with an excess, if anything, of chasing, but they reveal a much too slavish imitation of M. Roty's manner, which extends even to the form and arrangement of the medals and plaques.

The purely decorative work, other than that of Mr. Gilbert himself, is remarkable rather for effort in the direction of novelty than for thoroughness and perfection of finish. It will suffice to refer to Mr. Bertram Mackennal's "Centre Piece for Dining-table-Silver"; to Mr. Gustave Natorp's somewhat heavy, yet all the same imposing, "Regatta Cup"; to the "Door-panels" of Mr. Gilbert Boyes, which are full of the spirit and the *imprévu* of Japanese art, but too much lack definiteness of modelling; to the "Book-cover" of Miss Lilian Simpson, the "Casket-Silver and Enamel" of Mr. Nelson and Miss Edith Dawson; and the ivory medallion, "Phoebe and Endymion," of Mr. Clovis Delacour.

CLAUDE PHILLIPS.

TWO MINOR EXHIBITIONS.

MR. J. J. SHANNON'S pictures at the Fine Art Society's ought not to be missed. Not only do they display, in a degree that had not been expected, the versatility of his talent and the flexibility of his brush; but they fittingly remind us of Mr. Shannon's charm of colour and design. Several of the canvases afford conclusive proof of his comparatively recent mastery of open-air light and colour. Thus, "In the Springtime" is a *genre* picture—a picture of two modern lovers—exquisite in illumination and hue. "The Squirrel" is but half a portrait, in the wholly favourable sense, however, that it represents only a momentary phase of the delightful little model—the energetic and resolute yet sweet little blonde who has the squirrel on her shoulder—but, in recording that phase or mood, reveals likewise something of permanent character. Of professed and stated portraits there are a certain number in Mr. Shannon's exhibition, and all are interesting; but the principal point about them is that they show not only original talent, but continuous and marked progress. Mr. Shannon's portraits are full of pictorial quality; and "character," though not too obviously sought for, is often subtly observed. There is hardly another painter of the day who enters more heartily into the enjoyment of modern types, or who is able better to grapple with the record of the charm—conventional people always speak of it as the "difficulty"—of modern costume.

GERMAN and Swiss original etching has not, and does not deserve to have, the rank assigned to it by the expert that may be claimed fairly by the best French and English; yet are we indebted to Mr. R. Gutekunst for the opportunity he is now giving us for seeing at his rooms in King-street, St. James's, some of the more considerable recent work. In the department of landscape there is not much, it may be, which the amateur will admire heartily. The German and Swiss etcher has sometimes much skill in the indication of foliage, but little perception of ensemble, or of the charm of atmosphere and vista. Some of the figure-pieces are vastly better. By Stauffer, a young Bernese artist who, like the master etcher of the last generation—Méryon, of course—departed this life in a madhouse, there is an extremely vigorous and finely modelled portrait of a brother artist, one Peter Halm, with whose name and work it is possible we ought to be acquainted. His face, as Stauffer has engraved it, is full of character and quiet purpose. Another excellent Stauffer is a rightly elaborate study of a young model lying on her stomach, with head turned to the spectator. This is really an important and rare achievement in the etching of the nude figure. Koepping's nudity, though spirited in pose or action, is very inferior to Stauffer's, since it is extremely ill-drawn—at all events, the lower part of it. But the same artist's "Reverie" is effective; its handling, extremely dexterous. The symbolism of Max Klinger is for the most part either too naive or too unintelligible to appeal to us; but the technique of this artist—often very varied in method—is, in its result, almost uniformly successful.

NOTES ON ART AND ARCHAEOLOGY.

AT a representative meeting held on Monday at Marlborough House, with the Prince of Wales in the chair, it was unanimously resolved:

"That a memorial to the late Lord Leighton of Stretton, President of the Royal Academy, be erected in St. Paul's, and that a subscription list be opened for that purpose."

Mr. Val. C. Prinsep and Mr. S. Pepys Cockerell were appointed joint hon. secretaries; and Lord Hillingdon was appointed treasurer.

THE Treasury have increased the annual grant to the British Museum for purchases and acquisitions by £6000, with special reference to the sales of coins that have recently taken place. We may add that the Greek cabinet of the late Sir E. H. Bunbury has realised altogether £8700.

SIR EDWARD BURNE-JONES has undertaken to design a series of paintings for the reredos to be placed in Christ Church, Woburn-square, as a memorial to the late Christina Rossetti. Donations to the fund for this purpose may be sent to the Bank of England. Among those who have already subscribed are Mr. W. M. Rossetti, Mr. A. C. Swinburne, and Mr. Theodore Watts-Dunton.

RATHBONE'S fine work on *Old Wedgwood*, which has been much delayed in publication through the bankruptcy of the printers in Paris, is now fairly on its way to completion. Mr. Quaritch, having secured the services of Mr. Griggs, of Peckham, for the production of the plates, will issue the fifth part next week, and the remaining three parts will follow shortly.

THE Guild and School of Handicraft, Essex House, Bow, will publish next week a monograph, by Mr. C. R. Ashbee, on the Trinity Hospital at Mile End. The book is richly illustrated with lithographs, architectural and line drawings, and a complete set of plans of the Wren portion of the buildings. It is issued under the auspices of the committee for the Survey of the Old Memorials of Greate London, and the illustrations are by various members of the committee.

AT the meeting of the Royal Archaeological Institute, to be held in Hanover-square on Wednesday next, Prof. B. Lewis will read a paper on "The Mosaic of Monnus at Trèves."

THERE will open next week—at The Sign of the Dial, Warwick-street—an exhibition of forty designs by the late Arthur Boyd Houghton, including some original drawings and proofs re-touched by the artist.

AT the meeting of the Royal Institute of British Architects, held on Monday, Prof. Aitchison, the new president, was inducted into the chair, and presented the Royal gold medal to Mr. Ernest George.

ON Monday next, Messrs. Sotheby begin the sale—which will last altogether for ten days—of the second and final portion of the numismatic collection formed by the late William Boyne, author of *Tokens of the Seventeenth Century*. This portion consists of the foreign coins and medals, in no less than 1800 lots. The compiler of the catalogue, who has (as usual) done his work most thoroughly, calls special attention to the earlier coins in the French series (of the Merovingian and Carolingian periods), to the very fine German and Austrian thalers, to issues of the several Swiss cantons, and to the Italian collection. Of the last he says that none so complete has ever before been offered for sale in England.

MR. HAMO THORNYCROFT'S statue of the Queen, which is now in the quadrangle of the Royal Exchange, is, unlike Mr. Alfred Gilbert's famous statue at Winchester, a standing, not a seated, figure. After the fashion of the day, it is, in a measure, symbolical; for while in her right hand Her Majesty holds and wields an earthly sceptre, she bears in her left a little globe, symbolical of the extent of her empire, with a little winged Victory poised upon it. Mr. Thornycroft has represented the Queen in some approach to youth—following in this respect rather the precedent of the Princess Louise's charming statue in Kensington Gardens than the statue by Mr. Alfred Gilbert,

which represents with regal magnificence the Queen in her most mature hours. When looked at from behind, the Queen's draperies, which fall in heavy folds about her feet, specially court attention. They are managed with extreme skill; nor is there, indeed, any point of importance—whether it be "composition," bearing, or faint likeness—that the statue misses. It is not, probably, so great a work of art as that statue at Winchester to which we have already referred, but it is in every way an agreeable and welcome presentation of the illustrious and revered lady who is its subject.

OF the collection of Impressionist pictures bequeathed to the French Government by the late Gustave Caillebotte, forty have been accepted by the keeper of the Luxembourg, where they will be placed in a new gallery, to be built on the garden terrace. They include eight examples of Monet, eight of Pissarro, six of Renoir, six of Sisley, two of Manet, seven pastels of Dégas, and two drawings of Millet.

THE Prix Duchalais has been awarded to M. de la Tour, librarian of the coin-cabinet at the Bibliothèque Nationale, for four memoirs on Italian medals of the Renaissance.

THE STAGE.

THE old and the new schools of acting appear to be singularly mingled in the representation of "The School for Scandal," under the Forbes Robertson and Harrison management, temporarily installed at the Lyceum. For while the controllers of the enterprise have secured for the character of Sir Peter Teazle the best, soundest, most picturesque Sir Peter that this generation has seen—we speak, of course, of Mr. William Farren—they have two or three minor characters (to say the least) played most inadequately and inappropriately, with all the easy, yet ineffective, self-confidence of the up-to-date dabbler with classic things. And, in more important parts, there is Mr. Forbes Robertson (neither quite of the older nor quite of the newer school) playing Joseph Surface; and Mrs. P. Campbell charming certain people out of their senses by a Lady Teazle that has little spontaneity, little *naïveté*, and little youth. The performance is apparently somewhat in the nature of a stop-gap. It would be rash, at all events, to predict a long run for it.

BY the death of Sir Augustus Harris—which happened on Monday, at Folkestone, whither he had betaken himself for a measure of rest—the English stage loses not a great artist, but a great manager, and one who must be accounted, in heart and in capacity, a big man. The energy of Sir Augustus was phenomenal, because it was ceaseless; and he managed thousands of people—at Drury Lane, at the Opera, at Olympia, in travelling companies both for Diana and for Pantomime—without sacrificing popularity among either these innumerable employés or the great public that enjoyed the exhibition of his lavish enterprise. Sir Augustus was not only a "good fellow," but a very remarkable business man; and we are glad to hear that he left his affairs in such order that there will, for the present at least, be little interruption in the execution of the schemes he had conceived. In the long run, of course, the theatrical profession and the ordinary public, for which it was his pride to cater well, will suffer—cannot help suffering—by Sir Augustus's premature demise.

MR. SWINBURNE has written some verses upon the occasion of the revival of Marlowe's "Doctor Faustus," by the Elizabethan Stage Society, which will be spoken before the commencement of the play on Thursday next. As this is the first dramatisation that was ever attempted of the German story, several members of German universities are coming to London in order to see the performance.

MUSIC.

OBITUARY.

SIR AUGUSTUS HARRIS.

Mors ultima linea rerum est—so wrote the old Roman poet; but some men reach that boundary line much sooner than others. Sir Augustus Harris has been removed while in the prime of life; and though of late he had not been in good health, the end came with extreme suddenness. He fixed the age beyond which he would not live at forty-six, but at the time of his death he was two years younger. Sir Augustus was an actor, author, theatrical manager, and opera impresario. Further, he was elected Sheriff in 1891, and soon afterwards became Deputy-Lieutenant of the City. Thus during his short career he played many parts; here, however, I am solely concerned with his operatic enterprises at Covent Garden and Drury Lane.

It would be easy to find fault with a man who tried to please everyone, and who, therefore, fully satisfied no one; such a course, however, would be irrational, and most certainly ungrateful. In this country, theatres and opera houses are not subsidised by State; and an impresario such as the late Sir Augustus found himself beset on all sides with serious difficulties and heavy responsibilities. It is, therefore, surprising that he was able to accomplish as much as he did, and his name should be held in grateful remembrance.

With regard to opera, he lived and laboured at a critical period. From the time of the production here, in 1870, of the "Flying Dutchman," Richard Wagner, then little more than a name, has gradually become a mighty force. Not only have his earlier works, "Tannhäuser" and "Lohengrin," and also his "Meistersinger," achieved popularity; but indirectly he has influenced, to a greater or less degree, all composers writing for the stage. And in proportion as that influence has grown in strength, the prosperity of Italian opera of the old school has declined. The records of the seasons of twenty or thirty years ago must be studied by anyone desirous of understanding and fully appreciating the change that has gradually come over the opera. Sir Augustus, whatever may have been his early associations, was alive to the situation. He recognised the new power, and helped materially to establish the fame of the Bayreuth master. Yet he did not espouse the cause with the zeal of a propagandist or with the intolerance of some of the master's followers. Had he done so, his operatic enterprises would soon have suffered shipwreck. In this important matter he displayed tact and patience.

Sir Augustus also deserves to be remembered for the efforts which he made to produce at the earliest possible opportunity new foreign works by composers of importance. I need only mention such names as those of Massenet, Mascagni, Bruneau, and Verdi.

Sir Augustus had many friends. Success did not spoil him; and whatever sternness he may have had at times to exhibit in the discharge of his duties, he was agreeable in manner and considerate. My opportunities of seeing him were frequent; and I may truly say that to me he was always kind and courteous, and always had a pleasant word on his lips. The widespread sorrow caused by his death offers strong proof of the esteem and affection in which he was held.

J. S. SHEDLOCK.

RECENT CONCERTS.

MME. BLANCHE MARCHESI gave a vocal recital at the small Queen's Hall on Friday evening, June 19. Though her voice may not be very strong, she impressed by her breadth of tone, her pure intonation, and her intellectual readings. Her selection of music was exceedingly attractive; it included a Cantata by Marcello, songs by Schubert, an Aria by Bach, and some characteristic songs by modern French composers, among which we would specially note Charpentier's "Complainte." The vocal programme, in fact, was quite unhackneyed. Herr Heinrich Kiefer, as violoncellist, displayed his skill in various showy solos.

On Saturday afternoon Señor Sarasate gave his third and last concert. The programme included a new Sonata for violin and pianoforte by Saint-Saëns (Op. 102), recently performed for the first time at Paris by Señor Sarasate and the composer. The opening movement is effective; the subject-matter has character and charm, and it is developed not only in an able manner, but without any sense of effort. A sparkling Scherzo is followed by a dreamy, slow movement; and the work concludes with a Rondo, which is fresh and pleasing, though it shows the spirit of the past rather than the present. The Sonata, interpreted with intelligence and refinement by the violinist and Dr. Otto Neitzel, is one of Saint-Saëns' best contributions to chamber music. It contrasted most favourably with the same composer's "Concertstück" in A (Op. 20) for violin, the next piece on the programme; even the fine interpretation which this received failed to render it attractive. Dr. Otto Neitzel played solos by Chopin and Liszt, and was again warmly applauded. The concert commenced with Bach's third Sonata in E for violin and pianoforte.

Mme. Kate Lee gave an "Irish" concert at the small Queen's Hall on Monday evening. Her voice, though not of first-rate quality, is sympathetic, and she sings with expression and intelligence. The programme included many airs, arranged by Dr. V. Stanford and Mr. Fuller-Maitland and Lucy Broadwood. Miss Evangeline Florence and Mr. J. Sandbrook, the other vocalists, gave great satisfaction. Miss Ethel Sharpe (Mrs. A. Hobday) contributed pianoforte, Mlle. Sethe violin, and Mr. Herbert Walenn 'cello solos. In recording a successful concert, the excellent services rendered by the two accompanists, Mr. Henry Bird and Mr. H. J. Wood, must not be forgotten.

A "Recital" of Mascagni's latest work, "Zanetto," was given at 7, Chesterfield-gardens (by courtesy of Mrs. Beer) on Tuesday afternoon, by Signorine Giulia and Sofia Ravogli. This short lyric composition, consisting of only two scenes and occupying less than an hour in performance, contains music of great delicacy and charm. It was sung to pianoforte and harp accompaniment; and though these were effectively rendered by Signor V. Ricci and Mr. John Thomas, it wil easily be understood that the music without orchestra cannot produce its full effect. The work is only suitable for a small theatre. It was produced last March, under the composer's direction, at the Liceo Musicale, Pesaro. The libretto, with certain condensations made for musical reasons, is merely an Italian version of Coppée's "Le Passant," first played at the Odéon, by Mmes. Agar and Sarah Bernhardt. The Signorine Ravogli interpreted their parts in a sympathetic manner.

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